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Editor's Letter

Dear Readers,

I write this letter whilst recovering from a bad attack of 'flu (the designer bug variety) which seems to thrive on medicants and potions instead of succumbing to treatment. However, I live to tell the tale and write about our March issue of ***MKN.***

As usual, we have eleven super patterns plus a Diagrammatical and Simply the Best, which is a unique garment, being two distinct sweaters making ONE completely reversible item – not a project for the faint-hearted. A snake slithers out of the Toy Cupboard this month but he's oh so friendly and is sure to be a great favourite. So plenty of ideas and inspiration for all.

Our contributors add their own specialities. Irene discusses the colour changer on the Duomatic, John involves himself in shape and styling and Carol describes double Jacquard.

You were so keen on Keni's Intarsia in February ***MKN*** *of a golfer – but many just want to put in their pattern card and go – so we got Jill Hargan to devise a mylar sheet for electronic machines on the same theme which I'm sure will appeal to many.*

For our 6000E design this month, Helen Coward provides a breath of spring with a pansy in a pot – lots of possibilities with this subject and a bit of imagination.

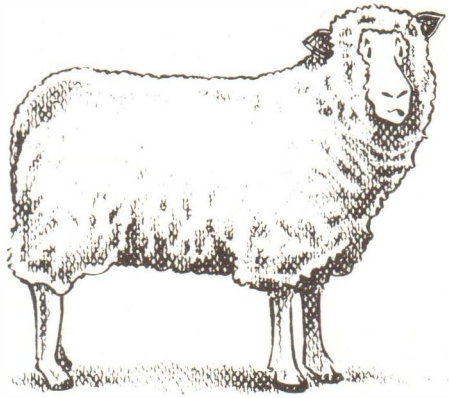
It's Link-up time again and our friends from round the world have got in touch and sent their news, hints and comments which we love to receive. We are constantly having positive response from this feature which is most rewarding.

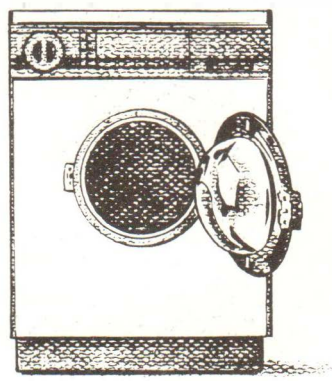
The beginning of a new season brings new fashion themes, colours, ideas and inspiration. Carol Mary Brown has again co-ordinated them into a colourful article for us.

Finally, before the 'flu bug hit most of the ***MKN*** *staff and left us feeling like death warmed up, we really enjoyed our 'dyeing day' at Birmingham Poly which is related on page 22.*

Yours, with coughs and sneezes,

WOOL YOU CAN PUT IN THE WASH





Generally speaking, the more gentle the wool, the more gentle the wash.

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NEWS IN BRIEF

■ **DYEING DAYS**

Marlene Little will be running two **Discover Colour Through Dyeing** workshops at Birmingham Polytechnic in March.

The first, on Saturday March 9th, will be a repeat of the one-day workshop reported in this issue of *MKN*. There will be a talk about colour and colour mixing, a demonstration of how to dye a range of colours using Roy Russell's 'Cool Wool' dyes, and a chance to dye your own colour range.

The second, on Saturday March 16th, is a more advanced workshop, **Extend Your Colour Discoveries Through Dyeing Developments**, that uses the knowledge gained in a 'Discover Colour Through Dyeing' workshop as the basis for colour selection for random dyeing of yarn, overdyeing, and applying dyes to knitwear.

The cost for a one-day workshop is £18 per person.

Book with your friends from your machine knitting club, or come as an individual and meet other machine knitters who are interested to learn more about colour.

For a booking form for: **Discover Colour Through Dyeing** on Saturday March 9th (10.30am — 3.30pm) and/or **Extend Your Colour Discoveries Through Dyeing Developments** on Saturday March 16th (10.30am — 3.30pm) please send a stamped, self-addressed envelope to:

Justine Passey
Dept of Fashion & Textiles
B.I.A.D.
Birmingham Polytechnic
Corporation Street
Birmingham

See you on the 9th or the 16th of March!

■ **WINNERS ALL**

Congratulations to the following ladies who were the lucky winners of our Christmas Dip and each received a set of scissors: Mrs D Aitken, Lancaster; Mrs S Brayshaw, Bradford; Mrs K Danes, Dringhouses, York; Mrs M Fricker, Hanham, Bristol; Mrs S Gabriel, Wadebridge; Mrs C M Lancaster, Bury; Mrs S Potter, Higher Compton, Plymouth; Mrs P Robinson, Cardiff; Mrs B Rose, Rochester; Mrs K Wombwell, Ipswich.

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KNITTING REPORT
NEWS IN BRIEF

standard gauge and chunky machines, written in the same format as *Learn to Machine Knit with Carol Chambers,* will be available throughout 1991.

The text covering the basic techniques is at the front of the book and clearly headed and numbered. All the patterns show relevant technique numbers in their headings and are written explicitly for the novice ribber user. The first book in the series concentrates on simple, manual ribbing techniques, including casting on without frilly edges, holding position in rib, tensions and weighting, Fisherman's Rib variations and racking. Patterns include family jackets in Fisherman's Rib, an evening outfit in full needle rib and stocking stitch, ribbed yoke Fair Isle sweaters for children and adults, racked garments in plain or Fisherman's Rib, chunky rib jackets and a superb English Rib mohair coat.

Issue 2 will cover tuck stitch and the ribber, with new techniques, building on those learnt in the first book. Using double bed colour changers. Racked tuck patterns and openwork patterns.

During the rest of the series (six books in all — available bi-monthly during 1991), many varieties of slip patterning from pin tucks to Jacquard fabrics will be explained and demonstrated within the patterns, as will double bed cables, drive lace, pile knitting and transfer patterns.

So for those knitters who only use the ribber for welts and necklines, treat yourself to this series and get more fun and enjoyment from your ribber.

■ NEW TWO AT PAGE TWO

Page Two of Wisbech have recently acquired a Singer 9000 in their teaching and demonstration studio and if you read Mrs Ayris' and Mrs Booth's letters in February *MKN* you'll realise what a terrific atmosphere for tuition John and Iris Page provide. The Singer 9000 is one new feature; the second is that due to popular demand from City and Guilds students and others they are now prepared to offer their **Jandis** range on balls of 50 to 60 grams at a cost of 85p each, with a minimum order of eight balls. So this could be a chance for you to get together to order small quantities to your own requirements from Page Two, 30 Downham Road, Outwell, Wisbech, Cambs PE14 8SE Tel: 0945 772483.

■ FREEDOM

This was the theme chosen for the Knitting Competition sponsored by the **Clothes Show** and **Brother** which proved a great success. It was launched on the Clothes Show TV programme last September and by November over 10,000 entry forms had been distributed. The competition had two sections — hand and machine knitting — with valuable prizes. Entries closed on 1st January and 24 finalists were chosen. They then had to produce their garments on the basis of art work and swatches they had submited. The grand finale of the competition will be held in April when the winners will be named. Watch this space for more information on this exciting event as we receive it.

■ FROM SMALL ACORNS...

Acorn, a retail shop selling yarn on cone, knitting machines, spares and accessories — and service and sewing machine repairs — has opened at 21a Dunes Road,

CONTINUED ON NEXT PAGE

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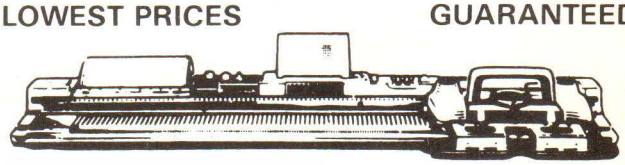

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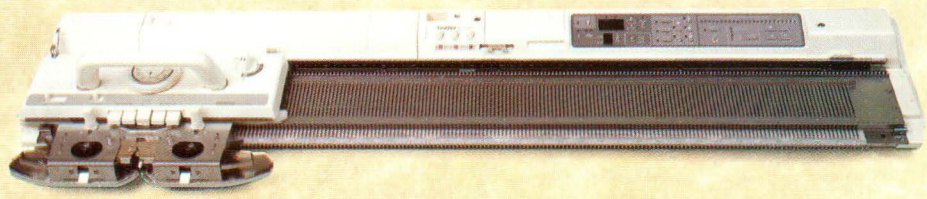

There'll be no stopping you with the new KH 900 Electronic Knitting Machine from Brother.

Because at under £550. it's not only economically priced, (previously at this cost you could only afford a punchcard) but it also offers many features you'd expect to find on a more expensive model.

Take for example, its computer memory. With 50 patterns already built in, all you have to do is choose the pattern number from the accompanying book and you're ready to knit. It really is that simple to use.

It also comes with its own tuition video, which takes you through basic knitting and how to programme your machine.

Entering and storing your own stitch patterns with the KH 900 couldn't be easier. You have complete freedom to place motifs or patterns anywhere you desire on the garment, so offsetting rows of patterns or placing an individual design becomes easy. Only one repeat of the pattern needs to be entered, no matter how small, and it can be any width up to 24 stitches.

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And because the KH 900 is so versatile, there are also a number of attachments available for your use. For example the Brother Ribber, Lace Carriage, Garter Carriage and Colour Changer to name but a few.

What's more the KH 900 is also compatible with the PPD-120 Pattern Programming Device. When connected to your domestic TV, you can design all your patterns on screen.

If you'd like more information about the new KH 900 electronic knitting machine, simply contact you local Brother dealer or fill in the coupon below. With so many features it won't be just the price that'll have you raring to go.

For further details of the KH 900 and the range of Brother Knitting Machines, visit any stockist or send to: Dept K, Knitting Machine Division, Jones & Brother, Shepley Street, Audenshaw, Manchester M34 5JD. Telephone: 061 330 6531.

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opposite the Jolly Fisherman at Greatstone, New Romney, Kent. They will also be supplying adult's and children's knitwear, from stock or made-to-order. Knitting machines, linkers, steam presses, spares and accessories will be stocked or available to order.

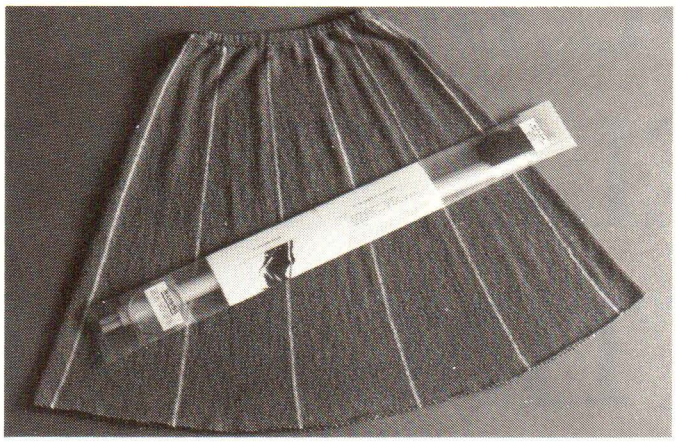
■ ORDERS PLEASE!

In January *MKN* John Allen's article mentioned that **Hunters of Brora** had ceased trading. This information came from several sources. Well, I'm sure you'll be as delighted as I am to know that this isn't so. **Orders are still being accepted** and fulfilled by the company, which is renowned for dealing in orders of all sizes — large or small. So, ladies, send £1 for a shade card of over 200 shades of woollen yarns and details of the mail order service to T M Hunter Ltd, Sutherland Wool Mills, Brora, Sutherland KW9 6NA.

■ HOT STUFF

In-Ex have produced another Steaming Kit, this time for 'A' line skirts. Working on the same principle as their sideways steaming kit (which according to reports gives first class results) the 'A' line package is virtually the same but uses a fine stainless steel hem wire and a larger bag to accommodate the different 'A' line shape. The kit is available from knitting shops or direct from In-Ex Ltd, 35 White Horse Road, Windsor, Berks SL4 4PJ and costs £9.95 inc p&p.

NEWS IN BRIEF



The latest Steaming Kit from In-Ex Ltd for 'A' line skirts.

■ ON WITH THE SHOW

Wales' only show for machine knitters, the 7th **Hobby Horse Day,** will be held at County Hall, Croesyceiliog, Cwmbran, Gwent, on the 6th and 7th April. There will be the usual mixture of interesting items for sale plus demonstrations. The two fashion shows each day will include the winning designs in a competition run by Hobby Horse Knitting Group involving local secondary schools. **Viv Pain** will give a talk each day on designing with the **Design Board** from **The Machine Knitters Company**. Parking is free, with facilities for the disabled. Admittance is by ticket only and they still cost only £1.50; available from Mrs C Williams, 18 Whitehall Lane, Llanfrechfa, Cwmbran, Gwent NP44 8UN (an sae would be appreciated). All profits from the event go to charity — and you must admit it's terrific value for money.

■ SILVER LINING

Excellent news on the knitting machine front. **Silver**

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REPORTS

Knitting Machines Ltd will market the Silver Seiko machines (late Knitmaster) under the name of **Silver Reed**. There will be a national network of dealers who will also assist Knitmaster owners with servicing and spares. The full range of models will be available plus accessories, and repairs will be carried out by trained engineers. So things are once again looking up on the machine front. I'll keep you informed.

■ MAKE YOUR MARK

Intarsia and intricate Fair Isle designs can be made so much easier to work by simply colouring in the sections in different colours. Felt tips are the usual way to do this but a much more aristocratic version is available from specialist art shops. **Karisma Marker** from **Berol** (shown below) is a double ended pen, a fine point for outlining and a thicker end for filling spaces. The colour range is also far superior to that of the 12 colours in the Berol Colourpen/Colourstick range. There are over 100 colours in the Karisma range, many colours having several shades. So obviously a much more reliable colour reproduction of your charts etc is possible. Naturally, these pens are not cheap. The cost of each is about £2.50 but they do give a very satisfactory result. Further information about the markers and stockists can be had from Berol Ltd, Oldmeadow Road, King's Lynn, Norfolk PE30 4JR. Tel: 0553 761221.

■ CLUB EVENTS

The postponed fashion show/auction by the **White Horse Machine Knitting Club** will now take place at the Gradwell Suite at The Link Centre, Swindon, Wilts, on 23rd March, starting at 7.30pm. Tickets (to include a glass of wine) are £3.50 available from the club secretary, Wendy Causer. Tel: 0793 533027.

A visit to **Braintree Machine Knitters Club** by a Brother demonstrator has been arranged for 5th April at 7.30pm at the club's meeting venue, the Community Centre, Victoria Street, Braintree. The new 900 machine and double Jacquard will be the subjects covered. Everyone is welcome. Further details are available from Mrs D. Abram on 0376 23165.

At their recent fashion show **Chiltern Machine Knitters Club** raised £1,500.91 for the South Bucks Hospice. Well done everyone.

■ CLASSES AND COURSES

Carolyne Jacobs runs several classes in **South East Hants.** Two are at **Staunton Park Community School,** Wakefords Way, Havant. They are held on Thursdays at 9.15am-11.15am for beginners and 11.30am-1pm for advanced (featuring cut and sew) knitters. A beginners course is held at **Crookhorn School** on Thursdays from 7-

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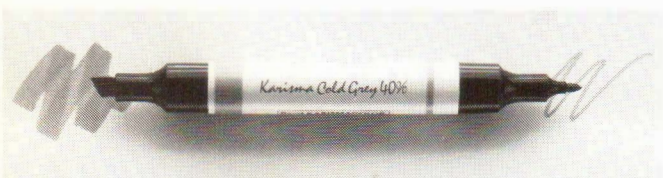

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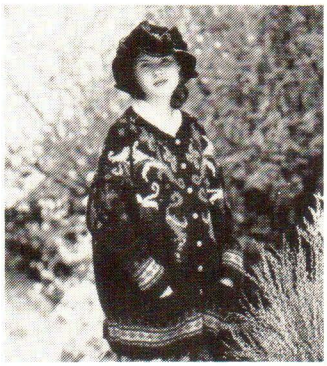
NEWS IN BRIEF

9pm and 'beyond the basics' at **Purbrook Park School** on Wednesdays 9.30am-11.30am. Further information on these courses from Adult Education Centre, South Downs College, Havant, Hants. Finally, **Chichester College of Technology** holds a machine knitting course. Further details on this can be had from the college on 0243 786321 ext 209.

The brochure for **The Missenden Abbey Summer School Weekends** is now to hand. Machine knitting is well covered, as usual; 12th-14th April and 17th-19th May — two weekends tutored by Moira Hayward and June Mitchell on **Machine Knitting with Confidence;** 26th-28th April — John Allen will be the tutor for **Experimental Machine Knitting;** and 25th-29th March, Pam Turbett will instruct on **Cut and Sew.** Further details and enrolment forms from Missenden Abbey, Great Missenden, Bucks HP16 0BD. Tel: 0494 89029.

Eric Bowden will be the tutor for a machine knitting course at **Jack Beck House,** Clapham in the North Yorkshire Dales. The course is aimed at the beginner and covers all Japanese machines plus the Bond knitting systems. The dates are 22nd and 23rd May and further details of fees, accommodation etc, are available from Mrs Norma Stephenson, Jack Beck House, Keasden, Clapham, via Lancaster LA2 8EY. Tel: 04685 670 or further information can be obtained from the tutor, Mr Bowden on 0524 55841.

Kathleen Kinder has expanded her 'hands on' ribber course at **Beamish Hall College,** Stanley, Co Durham DH9 0RG, to include Passap/Pfaff Duo and 6000E by popular request, for those who are prepared to bring their own machines. The weekend takes place on 14th-16th June and spacious, comfortable accommodation with excellent cuisine is available. The fees are extremely reasonable, being £42.25 for a weekend (residential), £29.55 for Durham OAPs, or £21.55 (non-residential), £15.05 for Durham OAPs. For further information telephone 0207 233147.



One of the attractive garments from *Rowan Liberty Book 3.*

STOP PRESS... STOP PRESS... STOP PRESS... STOP PRESS...

Don't forget the 7th **Southern Knitting and Needlecraft Exhibition** to be held at **Bristol Exhibition Centre** on 1st-3rd March 1991. Again organised by Nationwide Exhibitions (UK) Ltd and sponsored by *Machine Knitting News* and *Patterns Galore*. The mixture will be as before, with all the leading yarn suppliers, machine dealers and accessory stockists represented. Lectures and an advice centre will be featured and, of course, the fabulous fashion shows throughout each day. An event not to be missed. Admittance £3.50, OAPs £2.00. Accompanied children under 14 free. For further information 'phone 0272 701370.

SATURDAY 9th MARCH

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SHOREHAM BY SEA	Dawn Latter	0273 464821	St Peter's Parish Centre, West Street, Shoreham By Sea	Fourth Sunday	2pm

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KNITMANIA CLUB	Jean Ransome Greta Cox (Secretary)		Unchanged		

CHANGE OF VENUE

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FORDINGBRIDGE MACHINE KNITTERS CLUB	Eleanor Grant		16 Bishops Drive, Harnham Wood, Salisbury, Wilts SP2 8NZ	Second Tuesday	2-4pm

CLUB INFO

NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
KNOWSLEY MACHINE KNITTING CLUB	Marilyn Duggan	5128	Knowsley Civic Hall	Alternate Tuesdays Last Thursday	2-4pm 7.30-9pm
TAUNTON MACHINE KNITTING CLUB	Gwen Tromans	0823 333564	The Adult School, Harcourt Street, Taunton, Somerset	First and third Tuesday	7.30-9pm
PORTLAND MACHINE KNITTING CLUB	Deborah Kear	0305 823808	Labour Hall, Grosvenor Road, Easton, Portland, Dorset	Second Tuesday	7-9pm
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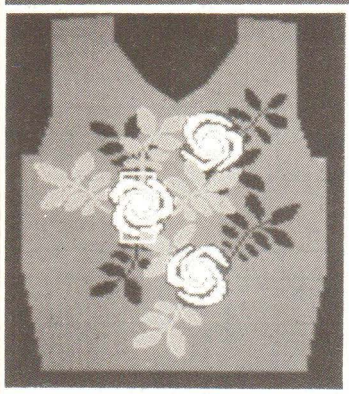

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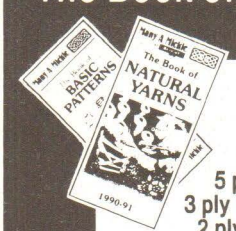

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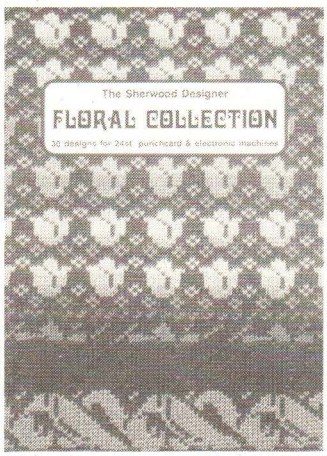

The latest book from **Sherwood Designer** is **Floral Collection.** Produced in the same format as the recently mentioned Shields & Beasts, this book takes five popular flower shapes and gives both punchcard and mylar sheet designs for variations of each, from single motif to continuous border ideas. The book is available by mail order and costs £3.95 from The Sherwood Designer, PO Box 18, North PDO, Nottingham NG5 3AY.

The Craftsman's Directory for 1991 is now available. This is the tenth issue of this useful little booklet which lists all the craft fairs, exhibitions, etc, giving dates and venues. Guilds and societies of interest to craftspeople are also listed, along with magazines and periodicals. The Directory costs £5 from Lance Publications, Brook House, Mint Street, Godalming, Surrey GU7 1HE. Unfortunately however, this will be the last issue for the time being.

Another handy booklet to arrive on my desk is not strictly a book, but a Mail Order List in book form. This is from **The Knitting Neuk** and most comprehensive it is too. Eighteen pages listing books from USA, Japan and the UK plus other accessories and yarns. For this list contact The Knitting Neuk, 32 Ashley Road, Aberdeen, Scotland AB1 6RJ.

YARNS

King Cole have issued their **Yarn Directory for 1991** for machine knitting yarns. Over 40 shades in **Anti-Tickle 2 or 4 ply** are listed and 19 shades in **Cool Cotton. Angora Look, Sophie DK, Coral Spun, Alpaca** and **Little Dorritt** complete the collection. Enquiries should be made to your local stockist.

Rowan have called their Spring/Summer 1991 Collection of yarns — **Miami Beach.** Colour is used to capture the glowing atmosphere of sun, sea and sand. There are no new qualities, but stunning colours have been added to the existing summer ranges, including a lighter shade in the **Den-m-nit Indigo Dyed Cotton** — Tennessee now joins to Nashville. The new shades are featured in *Rowan Knitting Book 9* and are to be seen at your stockists.

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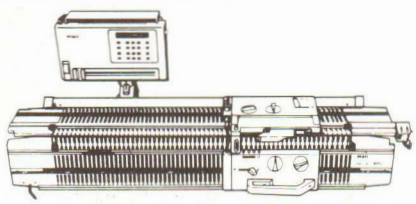

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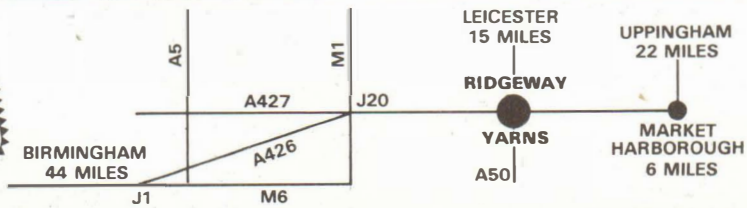

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HINTS & TIPS

Have you overcome a specific problem? Share your discovery with other readers and we'll pay you £5 for your trouble!

Dear Editor
Some cones have yarn wound so low, that the cone often topples over during knitting, as yarn is unwinding. To prevent cone falling I use empty cones, to sit the 'cone-in-use' on. This raises it and so allows yarn to unwind freely. Ribber weights also help, their weight stops heavier cones from falling.
CB Casserly
Rahoon
Ireland

Dear Editor
I would like to pass on one of my ideas. It may make you laugh! Over the last few months I have collected rather a lot of part-cones — leftovers from garments — and they take up too much space.
I found an old broom handle, wrapped waste yarn around one end to pad it and threaded my part cones on to it. It holds seven cones and when I want to move it, I just pick it up by the top. The waste yarn prevents the cones from falling off. It takes up little space and I can see the various colours easily.
Thanks again for an informative and well balanced magazine.
Wendy Coyne
Chelmsford

Sounds a good idea Wendy, although there are some cones that only have a small hole at the top. These may have to be held on a piece of dowelling. Thanks for sharing it. **Ed**

Dear Editor
When knitting an Intarsia sweater lately I ran out of the handknitting bobbins used for holding the yarn. Thinking what I could use as substitute I tried ordinary pegs. These worked very well — wind the yarn around the middle of the peg and grip between the 'teeth'. In fact these seemed to tangle less than bobbins, so I now have a row of pegs dangling from my machine! Perhaps other readers would like to try this.
Mrs M Green
Linton
Cambs

I'm sure they would Mrs Green. Thanks for the tip. **Ed**

Dear Editor
I would like to pass on this tip to other *MKN* readers. When copying designs out of a book onto mylar sheets or punchcards I find the new fluorescent marker pens with the wedge tip very handy. After copying each row of the design, I draw a line with the pen straight across the row. By doing this I know exactly where I am up to. The pen does not spoil the design for future use because unlike ordinary felt tip pens, the ink in the fluorescent pen is see-through and only marks a line of bright colour along the row. So you know at a glance exactly where you are. The pens, available in blue, pink, yellow and green are on sale at most stationers.
Mrs S Brown
Rotherham

Thanks for your colourful tip Mrs Brown – as you say handy but so simple. **Ed**

Dear Editor,
I have just solved a problem of DK and chunky picture

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charts being too small for 4 ply knitting. I have successfully adapted them by using two stitches to every square instead of one, and two rows to every row instead of one. Making sure I have enough stitches and rows to cover a double sized chart. One example has been Minnie Mouse, I could only find a 31 stitch chart, so with this method made it a 62 stitch chart. It was very successful. I do enjoy doing Intarsia. I also enjoy very much your magazine.

Mrs D J Penn
Moortown
Leeds

Dear Editor,
I have a Knitmaster 560, and frequently draw patterns on the mylar sheets. As I did not like the pencils supplied, I have experimented with various pens — gold, silver and black, with varying degrees of success.
Now I have found a super marker — **All-Stabilo Marker No 61** which is called permanent, but is very easily and cheaply cleared off the mylar sheet with nail varnish remover (acetone). It is a black marker, and needs to be 'blobbed' on strongly — but this poses fewer problems than the other pens.

Elizabeth D Kilsby
Wellingborough

Dear Editor,
Our Christmas tree has removable branches, and last year my husband had the bright idea of converting it to a wool tree when not in use by using knitting needles or pieces of dowelling to hold the wool — it works and is quite effective!
Another tip I have is when I am bringing groups of stitches to hold, making buttonholes or cables etc, I mark behind the needle butts with one of my coloured pens from my knitleader. It's much quicker than counting stitches and as it cleans off very easily there is no problem.

Mrs B Hepple
Newcastle-on-Tyne

CONTINUED ON NEXT PAGE

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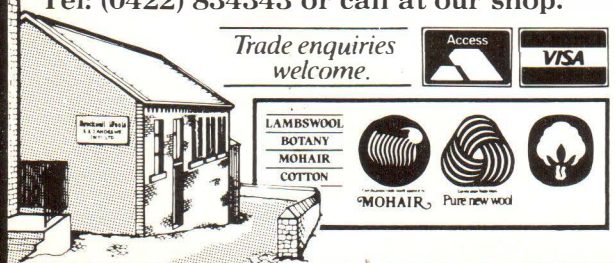

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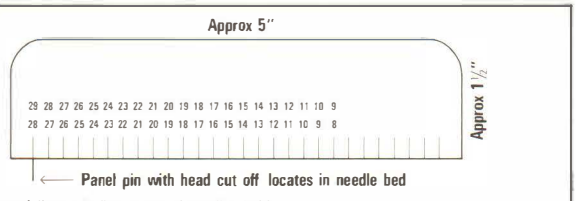
HINTS & TIPS

Dear Editor,
I wonder whether the following idea would be of interest to your readers.
It is a small 'gadget' used in bringing various numbers of needles to 'holding position' and is a great help in the sideways knitting of skirts where any number of needles from ten upwards have to be held every few rows.
It consists of a small piece of wood — I used 3 ply wood — as shown in the attached diagram.
I must add that I have been knitting on various machines for the last 35 years and find your magazine very interesting and helpful.
My wife does the making up!
Tom J Williams
Mold
Clwyd



The lower row of figures indicates actual needles held.
Upper row the number to be held according to pattern the odd needle being brought forward after knitting one row — to avoid need of wrapping yarn around needle. I covered the wood with white masking tape and printed the figures on this, so that it could be easily renewed when soiled.

Dear Editor,
I wonder if the following tips may be of use for your hints and tips section to help new beginners master the knitting machine.
I have a Brother KH836 and have recently purchased a ribber too, but initially it was single bed techniques which I had to tackle. From the manual I learned very little, but I did find Mary Weaver's book of *Knitting Machine Technology* of great help.
What I could not understand from the manual, became clear from this book.
Also, John Allen's *Knitting Machine Book* has a section at the back which is well illustrated with basic techniques.
Although I realise that books prove expensive to purchase, may I suggest a visit to the local library. There is a system, which I have used recently whilst studying for the City & Guilds examination, whereby you can request a book 'out of county' and if at all possible the library obtains it for loan. This cost me only 25p per book. This way it would be possible to read the book first and then decide if it is to be of help, before purchasing. There is also a video section at our local library which does stock one or two on machine knitting so it could be worth looking into this aspect too.
I seem to hear of so many people being defeated by the knitting machine, which is such a shame because it is a very rewarding hobby which can give so much pleasure.
Mrs J M Corner
Whitby
North Yorkshire

Dear Editor,
I am 5′ 2″ tall and consequently need to have a lowish seat at my machine in order to have my feet comfortably on the floor. Also I am somewhat 'well-endowed in the upper storey'. In addition I have reached the age when I have to wear short-focus glasses for close work. When I am doing anything on the machine that needs seeing really clearly, eg picking up stitches for a neckband, the combination of the three factors I've just mentioned (low chair, large lady, short-focus glasses) means that the rear end of the transfer tool

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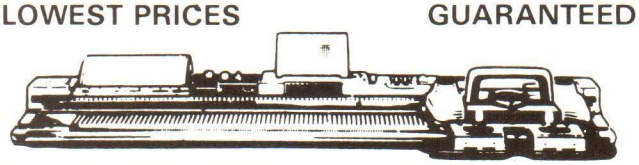

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NEW FROM IN-EX the 'A'-line skirt steaming kit

Similar to the shadow pleated skirt kit, the new kit will steam an 'A'-line skirt in just a few minutes (electric kettle required). It uses a stainless steel hem wire instead of rods and has a different weight system plus a larger steaming bag and longer dowels to accommodate the 'A'-line size.
Like the shadow pleated skirt, the 'A'-line skirt requires no additional finishing and has an attractive picot hem that looks like crochet!
Each kit contains a free basic pattern in sizes 10 to 20, suitable for all standard gauge machines. The circular knitted 'A'-line pattern (Bramwell's Hobby) is recommended for best results; other patterns may give incorrect shapes.
For use with the shadow pleated skirt kit, the In-Ex skirt pattern book has five different shadow pleated skirt patterns, featuring decorated yokes, tuck stitch pleats, shaped pleats, straight hem and a petticoat pattern in leftover Silky.
All the above patterns use yarns from the Bramwell range (not supplied).

'A'-line steaming kit £9.95;
Shadow pleat steaming kit £7.95;
*** Skirt pattern book £5.95 (shadow pleated designs);**
*** Children's skirt pattern £1.95;**
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constantly catches in my blouse, jersey or whatever I'm wearing on my top half. One day this became too exasperating for words: I jumped up from the machine, rushed to the toolbox and got a small hacksaw, and carefully sawed each transfer tool in half crossways, then sandpapered the cut ends smooth. I then returned to the machine with a set of short transfer tools which did not catch in my clothing any more! Since then I have used the 'shorties' constantly and wonder how I ever managed with the standard double ended tools that come with a machine!
I hope this tip will be of use to other short, cuddly-sized, near-sighted knitters! (I can see the same solution suiting taller cuddly-sized men as well as short ladies!).
Mrs T S Brookman
London

Dear Editor,
My tip is for Fair Isle knitting. When casting off several stitches at the edge, use the main and contrast yarn alternately. This way keeps both yarns on level ready to knit the next row.
Mrs S Brown
Rotherham
S Yorks

Dear Editor,
Drawing suitable smooth curves on to the charting device sheet was a problem until I used my 'Flexicurve'. Knitters who do not have one left over from 'O' level technical drawing will find them in a stationers in the drawing office department. The curve needs to be handled gently to save it from permanent kinks but mine is now nearly 20 years old, so just keeping it away from small boys seems to be sufficient care!
Madelaine Kirke
Wilton
Wilts

Dear Editor,
This is a tip for Passap 6000E owners. When you are using the reader, before putting the card in bring the reader towards you and put it in the rest position on top of the needle bed. This makes it more stable and you will find the card goes through without any problems. Afterwards put the reader back to working position before knitting.
I hope you find this a good tip, perhaps other 6000 owners have tips they might like to share.
Audrey Cheetham
Hazel Grove

Dear Editor,
Anyone with access to a computer/word processor may find the following useful.
When I read any knitting magazines, I note on the cover the page number of any useful hints or other information then, every now and then, I transfer these on to a disc which I keep specially for this purpose. I also copy up similar information from books from my local library. I then do a print out and, hey presto, I have a readily available handbook. So far I have about 30 pages.
Great magazine (would appreciate more articles on the use of PPD — do not find the instruction book very 'user friendly').
Mrs Joyce Kirk
Bury St Edmunds

Will try to cover this within the next few months Joyce. Thanks for your tip. **Ed**

Dear Editor,
I have a double use for the claw-type weight hanger supplied in the accessory box with the KR850 Brother ribber.
By inserting the claws carefully into the edge of the knitting as one is about to cast off for armhole or similar shapings, it prevents the edge curling up, but is not too heavy to stretch same.
I take this opportunity to thank you for many interesting and useful articles, tips and patterns.
Mrs J Price
Burnham-on-Sea

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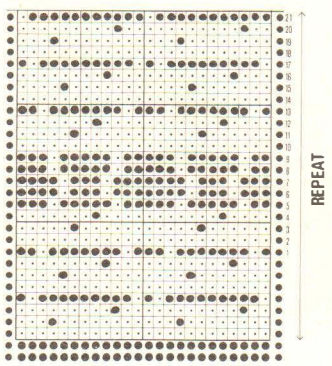
CORRECTION

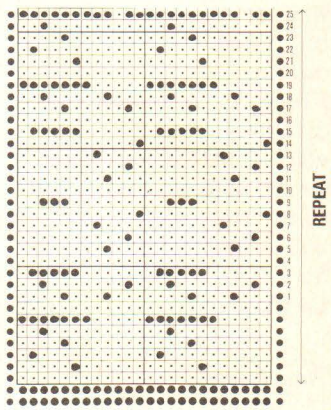
Combination Patterns (Carol Chambers) November 1990 issue

My apologies to all bemused punchcard machine owners, who punched out the cards for tuck/lace and Fair Isle/lace only to find their carriage positions 'up the creek' during the work. My samples were worked on my Brother electronic, which, in many aspects, relates very well to its punchcard equivalents — *but not in this instance!* I forgot that on the electronic, the passing of the centre magnet by a carriage ensures mylar sheet/programmed pattern progresses by a row *but* on a punchcard machine, the carriage must actually change direction in order for the card to progress. Therefore, diagrams labelled Punchcard 3 and Punchcard 5 in my original article are suitable only for Brother electronic machines. The appropriate punchcards for punchcard machines are printed below.



PUNCHCARD 3

Working Directions: * 4 rows (passes) lace carriage, 2 rows tuck, 4 rows lace, 2 rows tuck, 4 rows lace, 6 rows tuck, 4 rows lace, 2 rows tuck, 4 rows lace, 2 rows tuck, 4 rows lace, 2 rows tuck *. Rep from * to * throughout.



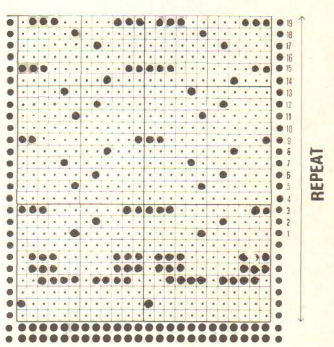
PUNCHCARD 5

Working Directions: * 6 rows (passes) lace carriage, 2 rows F (Fair Isle), 4 rows lace, 2 rows F, 6 rows lace, 2 rows F, 6 rows lace, 2 rows F, 4 rows lace, 2 rows F, 6 rows lace, 2 rows F *. Rep from * to * throughout.

CORRECTION

Baby Collection No 6 Pattern 4

After writing the above article, I designed a Fair Isle and lace top for *Baby Collection No 6* on the electronic and made the same error. So, for owners of *Baby Collection No 6*, here is the corrected punchcard (punchcard machines only — the one printed will work on electronics) for pattern number four:



Working Directions: * 4 rows (passes) lace carriage, 4 rows F (Fair Isle), 4 rows lace, 2 rows F, 6 rows lace, 2 rows F, 6 rows lace, 2 rows F, 4 rows lace, 2 rows F *. Rep from * to * throughout.

Once again, my apologies for the errors.

Irene Krieger

Irene moves on this month to discuss the colour changer and its pattern possibilties

Unlike most other knitting systems, the Duomatic and Electronic 6000 come fitted with a colour changer. It is fundamental to their working because our machines can only carry one colour at a time, meaning that without a colour changer we would have to manually rethread the eyelets for every change of colour or yarn.

The machines come from the factory packaged with a two colour changer, but in the UK and some other countries, they are sold with a four colour changer fitted as standard. The reason for this is quite simple. In many countries, the machines are used as 'workhorses' to produce fabric by the yard which is sold to factories to be cut up and made into garments. The machine is often the only source of the family's income and it is worked all day and most of the night with members of the family knitting in shifts. It is understandable that their users are not interested in patterns that cannot be set automatically. This rules out three and four colour work so a four colour changer would be an unnecessary expense.

In the United Kingdom, on the whole, the Duomatic and 6000E are bought as hobby machines. We want to be able to use them to their full creative potential, so for us a four colour changer is fitted as standard. This has not always been the case so, if your Duomatic 80/S is fitted with a two colour changer, this can be replaced with a four colour changer.

The colour changers on the Duomatic and electronic are not interchangeable. They may look exactly the same and indeed, many components are exactly the same, but there is a very slight difference in size which means that the correct colour changer for the machine must always be fitted.

As our machines only ever carry one yarn at a time, having the colour changer means that up to three additional yarns can be threaded up ready for use. These yarns are threaded through the eyelets which are held in white clips that probably have a proper name, but for some reason I call them the 'fingers'. Under each of these clips is a lever. To pick up a colour, depress the lever under the chosen colour. At the end of the colour changer you will see a silver hook and it is the lock hitting this hook which will make the clip come up and deliver the threaded eyelet to the lock.

The colour changer can be set to change any two colours automatically, i.e. you can alternate them without having to keep pressing the levers. To do this, first cancel any selections previously made and put the colour changer into the neutral position. This is with all the 'fingers' down and all levers up. The 'fingers' can just be pushed down manually, but the levers need to be released from underneath.

If you feel under the colour changer, you will find a large metal flap. Push that flap up and any levers that were down will return to the neutral position. Now depress the lever under the first colour and bring the lock across so that it hits the hook. This will make the clip of the first chosen eyelet come up and deliver the eyelet into the jaws of the lock which will be open, ready to receive it. As you begin to move the lock out of the colour changer, these jaws will close around the eyelet and so it is taken out of its clips ready to knit the row.

Move the lock on to the needle bed to continue. With one finger, hold down the lever for the colour just picked up and then depress the lever under the colour you want it to alternate with. There will be a click and both levers will stay down. Now the colour changer will operate automatically, swapping the colours over every time the lock goes into the colour changer and hits the hook. This happens very quickly and it is quite difficult to make the movements slowly enough to follow them, but I recommend that you go through the procedure until you are familiar with it and understand what the colour changer is doing. It is something you are going to use often.

Just as tension arms are numbered off from the left, so are the eyelets in the colour changer. It is important that yarn threaded into the left tension arm (Colour one) goes into the left hand eyelet (eyelet one) and so on along the colour changer (Colour two into eyelet two etc). If this rule is not followed, the yarns cross over and loop around each other when knitting.

I have not really created any new patterns this month, rather what I have done is knitted swatches of two fairly basic patterns to show different effects that can be achieved with the creative use of the colour changer. When looking at the swatches, please bear in mind that I have chosen colours that photograph well, rather than those that necessarily go well together.

Swatch A shows a very basic pattern of blocks worked as an all-over pattern in two colours. I used Pattern 1062 on the Electronic and knit technique 183. Duomatic users can knit exactly the same stitch pattern by punching a card using the chart shown and working with the Deco selector set on 4 and the locks set to N/BX ← .

As I know that each block takes eight rows of knitting, I ▶

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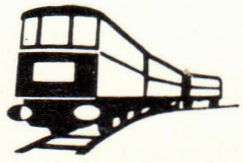
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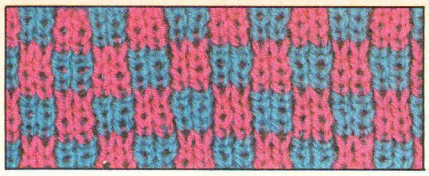
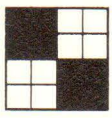
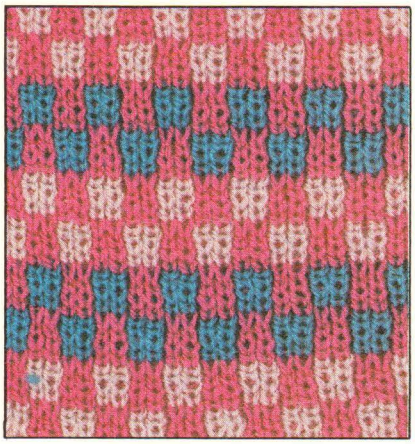


SWATCH A

ELECTRONIC — 1062/183
Duomatic — punch card following chart below
Orange strippers. Handle down
Deco 4 — N/BX ←
2 rows col 1
2 rows col 2

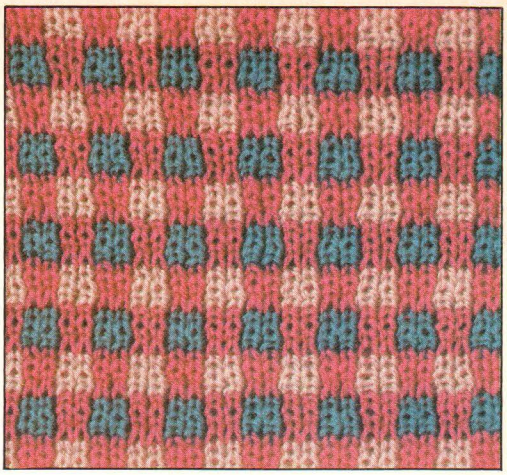




SWATCH B

SETTINGS AS SWATCH A

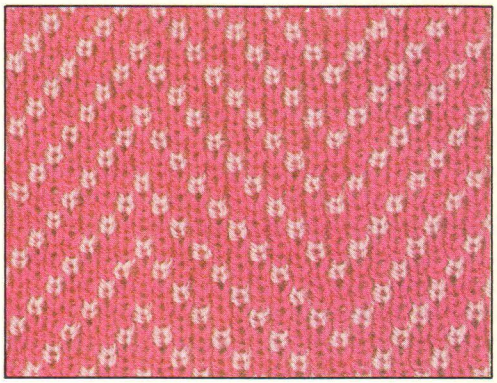
2 rows col 1
2 rows col 2 } repeat 4 times
2 rows col 1
2 rows col 3 } repeat 4 times



SWATCH C

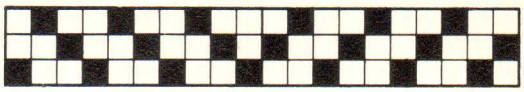
SETTINGS AS SWATCH A

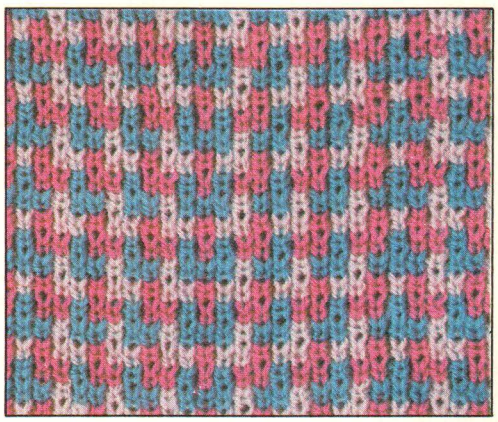
2 rows col 1
2 rows col 2 } repeat 2 times
2 rows col 1
2 rows col 3 } repeat 2 times



SWATCH D

ELECTRONIC — 1019/183
Duomatic — punch card using chart below. Settings as Swatch A





SWATCH E

SETTINGS AS SWATCH D
2 rows col 1
2 rows col 2
2 rows col 3

can make sure that any colour changes coincide exactly with the beginning of a new block. Swatch B is the same pattern worked with Colour one and Colour two alternating every two rows for 16 rows and then Colour one and Colour three alternating every two rows for 16 rows. This gives stripes of coloured squares two squares deep.

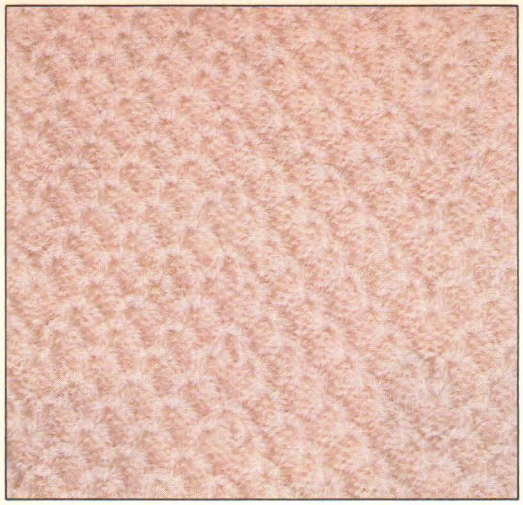
Swatch C is the same pattern again, but this time swapping Colour two for Colour three after only eight rows (or one square). This gives a less striped and more chequerboard effect.

Swatch D is again a basic Fair Isle, worked with Pattern 1019 on the Electronic and technique 183. Duomatic users can once again punch a card using the chart provided and the same settings as Swatch A. Believe it or not, Swatch E is exactly the same pattern, the only difference is that instead of working Colour one and Colour two alternating in the usual way, I have worked two rows Colour one, two rows Colour two and two rows Colour three alternately.

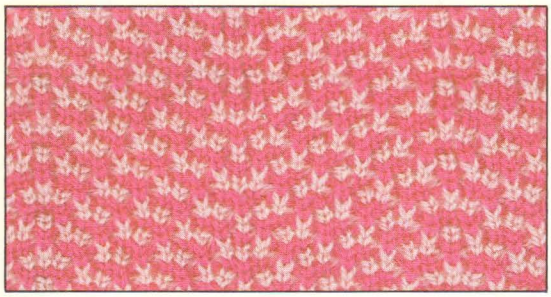
Some very interesting effects can be achieved by combining colour changes with tuck stitch because by tucking, the needle pulls a stitch of one colour into a band of another when it is knitted off.

Swatch F is the same pattern as for Swatch E, but worked in a single bed tuck stitch and one colour. Duomatic users should set the locks to GX/AX and the Deco selector to 4. 6000E users will have to cheat a bit by entering double bed knit technique 140 but then working only on the front bed. This is because the single bed techniques only allow for two rows of tuck on each tucking needle and we want four which is provided by technique 140. The computer will not allow you to elongate a tuck pattern, so the only other alternative would be to draw a new card. Cheating is a lot quicker. Whatever machine you are using, you should use **black strippers.**

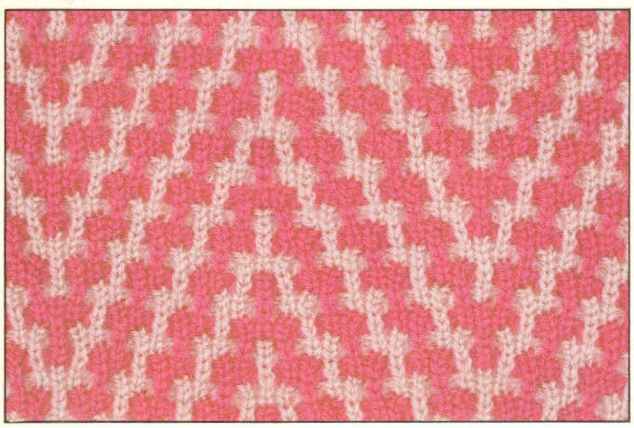
Swatch G shows the pattern with the colours changing every two rows and Swatch H shows how different it looks when worked with four rows of Colour one and then four rows



SWATCH F
ELECTRONIC — 1019/140 (SEE NOTES IN TEXT)
Duomatic — card as Swatch D
N/AX
Knit in one colour



SWATCH G
SETTINGS AS SWATCH F
2 rows col 1
2 rows col 2



SWATCH H
SETTINGS AS SWATCH F
4 rows col 1
4 rows col 2

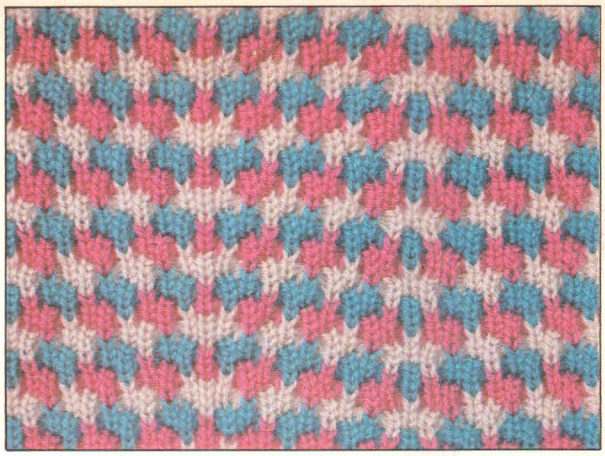
of Colour two.

By making four rows of Colour one, four rows of Colour two and four rows of Colour three, a totally different effect and pattern results, as can be seen on Swatch I. Like Swatches D and E, it would be hard to tell that they were one and the same pattern.

Once again, I have run out of space with lots of ideas still buzzing around in my head, so next month I will be continuing with some more creative ideas for the colour changer.

Until then,

Jane



SWATCH I
SETTINGS AS SWATCH F
4 rows col 1
4 rows col 2
4 rows col 3

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DYEING TO MA

Dyeing took on a new lease of life at Birmingham Polytechnic last November. Marlene Little, a lecturer in the Fashion and Textile Department of the College held two separate days of instruction on the cold water dye system of M & R Dyes. All the office staff went to the first day's course just to see for ourselves the benefits of this method.

In the morning Marlene outlined colour and its effects then in the afternoon it was 'hands on'.

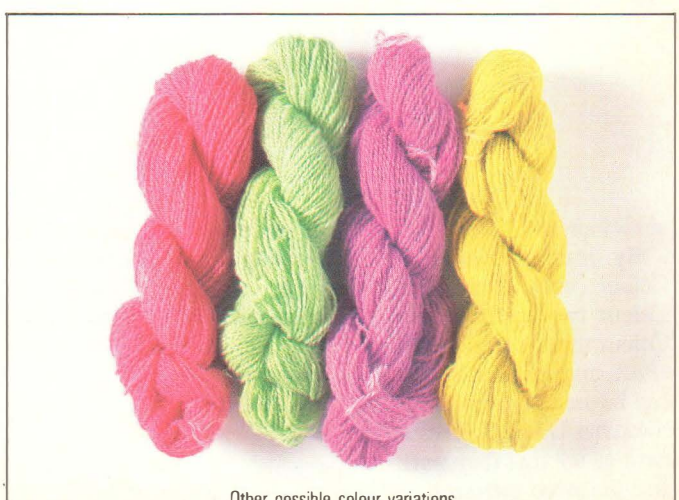
We split up into groups of four or five and Marlene mixed the dye for us in order to save time. The powdered dye comes in plastic packets in a range of colours. We used only four: red, yellow, dark blue and turquoise. The range of colours and shades achieved by using only these four colours was unbelievable; from russet browns to cherry pinks, from deep purplish mauves to shades of orange (see picture).

The secret was in mixing the dyes. A full sachet of powdered dye is mixed with 400ml of water in a large screw top glass jar (a 2lb jam jar is ideal). The formula for success is to use the correct amount of liquid for the weight of yarn and that means for 50g of wool you need 200ml of dye liquid. The yarn we used was unbleached Shetland wool (this is a creamy white shade) and you do not need to wash out the oil before dyeing or to re-wax afterwards. Cotton does not dye quite so successfully but silk is quite good although the colour comes out much paler than that of wool.

The four base colours

For our experimentation the wool was wound into 25g hanks before starting and here I must stress that we found the most reliable results came when we had the correct ratio between weight of yarn and amount of liquid; ie 50g to 200ml or 25g to 100ml. When we tried to rush things and wound off an *approximate* weight off the cone of yarn and still used the same measured amount of dye the colour was not so predictable.

The equipment needed is minimal. You will need an overall or cover-up, a pair of rubber gloves, glass jars for mixing, clean plastic cartons (old ice cream containers will do) syringes (available from the dye suppliers), plastic sandwich bags with wire ties and newspapers and paper towels for mopping up if necessary.



Other possible colour variations

KE A CHANGE

The actual dyeing is simplicity itself. You obviously decide on the dye-mix you want. Dip a syringe into the first dye choice and carefully measure the amount required (the syringe is marked with amounts up the side). Empty this measured quantity into one of the ice cream cartons. Next, *using a clean syringe,* measure the second colour choice into the syringe and empty into the first colour in the carton. Repeat for as many colours as you wish *but* when all the dyes have been measured and placed into the container make up to the required volume with clean cold water.

Note the 'recipes' of the yarn we dyed.

When the dye is nicely mixed in the bottom of the plastic container, take a hank of *dry* wool and submerge it in the dye. It's amazing how every drop of dye is used up and the wool is evenly coloured (this did not happen when less yarn was used). As soon as the dye is evenly spread throughout the wool place it in a plastic bag and tie tightly with a wire twist. And that's it.

The wool has to be left in the plastic bag for 48 hours. At the end of 24 hours the bag should be turned over but nothing else needs to be done. After 48 hours, rinse the wool under cold running water until it runs clear, this does not take long, only a matter of seconds really, I was surprised. Then allow the yarn to dry naturally.

We have heard quite a few responses from people who attended the courses and all were delighted with what they learnt and the results they themselves achieved. One particular case is Helen Coward, who designs Images in the magazine every month. She and her husband attended the Saturday course because for months they had been trying to acquire varying shades of brown to design an owl. Obviously many shades were required but only small quantities of each. The possibilities of this dyeing system were just the answer they had been searching for.

The course has been so popular that Marlene has had to arrange another day course to accommodate the over-booking she had for the first two days. This will be held on 9 March. She is also running a more advanced course on 16 March for people who want to take the process further into space dyeing and spot colour etc.

Pauline and Jean concentrating during the 'hands on' session

The measured dye is released from the syringe into the plastic container

See News in Brief on page 5 for details of these workshops.

Jean

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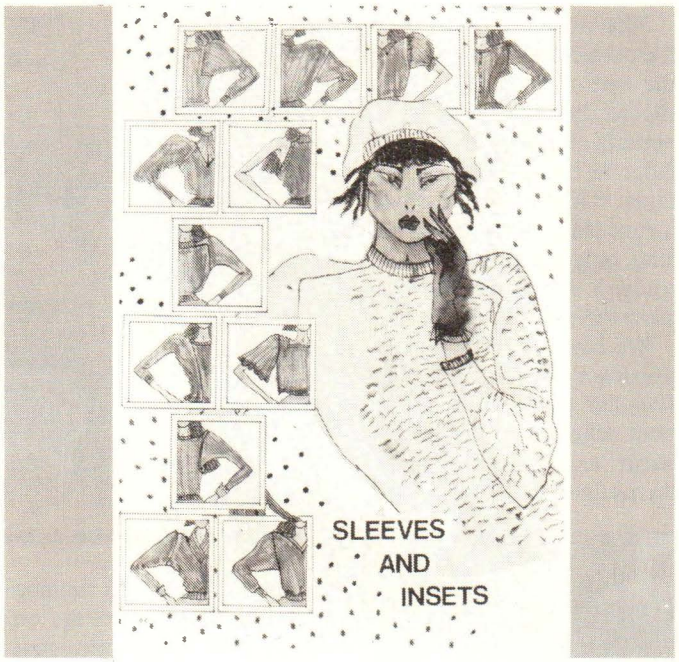
John Allen discusses shape and styling and how to develop it

MASTER

Last week at a workshop I was asked by a knitter what an inset sleeve was. As most of the knitters in the group were taking City and Guilds, there were audible moans in the class at this question. On reflection, it is not such a basic question as it first appears. To the knitter who is just beginning to look towards making garments it must seem a very reasonable thing to ask.

So what is an inset sleeve? To answer this dogmatically is to step into a hornet's nest. A tailor would say an inset sleeve is any sleeve other than the specially named ones such as raglan, batwing, etc. My answer is a shaped sleeve based on curves, which are fashioned or cut. The depth and length of the curves determine the shape of the sleeve. This is a very simplistic answer, but to go deeper will take us into the argument of what is the difference between the inset sleeve and the set-in sleeve, or when does a dolman sleeve become a batwing? A whole article could be written round this, but sleeves also bring us to the subject I want to write on, shape and style. A subject many knitters find daunting, and one which I am very often asked questions on.

The most popular question is, where can ideas for style and shape be obtained from? There are many sources: museums, old photographs, world costume, but magazines are the most accessible source for ideas for shape and styling. There are, of course, hundreds of magazines, old and new, to choose from, so it is important if using contemporary ones to choose the best. I would suggest you look through the magazines which are the most directional. By directional, I mean the magazines which show not only the very latest fashions but illustrate the innovative ones, rather than just those chosen by their editor to suit what she feels is the magazine's reader. Unfortunately these are very expensive, but you can always browse in the best magazine stores. The special editions of directional magazines such as *Donne, Paris* and *Milan Vogue, Collezioni Donne, Officiel* and *Fashion Preview* all put out special issues straight after the seasonal collections in Paris, London and Milan and are good reference sources.



Many of the clothes illustrated bear little reference to most of our lifestyles. The point of studying these magazines is that by looking at the innovative garments in their extreme forms, new styling features can be seen which could easily be applied to more constrained shapes and so become applicable to most knitters' work. Remember the extreme fashion of today is the high street fashion of tomorrow.

When using the magazines, look for the unusual body shape, the way a garment has been put together, note how seaming has been used. Look for any new necklines, note the pocket and cuff details and what accessories are used. By looking and observing how garments are put together and styled, you will stimulate your own ideas. Remember to look at woven garments not just the knitted ones; ideas can come from any and many different sources. An open mind is a fertile mind.

I am NOT advocating copying from the famous design collections, I am simply saying look, observe, study the couture collections, use them as one source of inspiration to assist you to better, more individual styling.

In workshops I often set a practical project which you might find useful for stimulating your ideas on shape and styling. To start, I give each knitter four or more copies of a drawn outlined garment, usually a classic shaped and styled one. I then ask them to restyle it by altering small details or seamings to give the garment a new look, but without altering the main shape. Usually the knitters work on the first two very quickly, then the pace slackens, the drawing takes longer and by the fourth they are really having to think very hard to achieve a totally new idea. This is a good exercise as it stretches the imagination, it is especially useful for those knitters who think they cannot originate a new shape, or style their own garments. I have illustrated some of the ideas as drawn out by one of my workshop groups. These demonstrate how a simple shape can be restyled by a little thought and imagination, developing surprisingly different garments from the original.

One of the biggest stumbling blocks for many knitters is the daunting idea of not only getting an original concept for a garment, but the very idea of writing their own pattern! I fully understand, but there are ways of tackling this problem, even if it involves a little cheating. I believe if it encourages you to start to evolve your own ideas it is permissible.

Using the idea just described, take a commercial pattern you like and draw over it to achieve the restyling you would like. This may only

involve you in having to alter the neckline or adding new cuffs or pockets. To begin with, do not be too ambitious. Once you have drawn out the new details, you then need to look at the original pattern to see where you will need to alter the instructions, to allow you to achieve the most effective results from your restyling. As the alterations are to details, not major reshaping, you should be able to make the modifications to the written pattern without coming across any insurmountable problems.

Once you have had one

touch

success, you will be encouraged to be more daring and gradually begin to feel confident enough to make major changes to the overall shape of a garment. From this stage it is only a short step to making your own designs and drawing up your own patterns.

I am not advocating this as the method to learn how to make or write your own patterns, but suggest it as a slightly unconventional way which might assist those knitters with little confidence

in their own abilities, as just one possible way forward. I do know people who have tried this and very quickly graduated to creating their own shapes, styles and patterns. If attending classes is difficult or impossible, this method of slowly easing your way into creating your own garments is well worth a try.

Shape and style when combined with colour and texture determine the look of the garment. For this reason it is interesting, as well as educational, to study all these factors in the best magazines. A small, well-thought-out styling detail can add pounds to the value of a garment. For an example, take the classic man's polo shirt. How is it possible, with so many on the market, for the prices of them to vary so much? It is because people will pay for something a little different, e.g. the styling detail!

The fact that one company has an unconventional long neck opening, fastened with as many as twelve small buttons, instead of the usual three-button opening, allows that company to charge many pounds more for that shirt! Of course it matters little if the styling detail does not appeal to the customers, but if and when it does, the profit on such garments is many times more than on the straightforward three-button conventional classic shirt or the cost of adding the new styling detail. Coming up with really successful styling details is extremely difficult, because of their very simplicity. One of the real difficulties is adding a styling detail and still retaining the classic look of the garment.

It is difficult in so short an article to do any kind of justice to the subject of shape or styling, but I hope to have stimulated discussion, and even got one or two knitters to have a go at styling, designing and writing their own patterns. May I end with a thought for the month: "If at first you don't succeed, try, try and try again'.

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Carol Chambers

This month Carol deals with double Jacquard fabrics

When double bed colour changers first appeared, many knitters had their first (and last) try at double Jacquard. The repunching of the cards (basic Fair Isle cards cannot be used, they must be redesigned specially for working in two row stripes of slip patterning) confused many knitters. Today, however, there are many sources of cards already worked out for double Jacquard knitting — within the manufacturer's own stitch pattern books, through the pages of magazines such as *MKN* or its sister publications or sold at shows and exhibitions or by mail order through classified ads.

Perhaps another negative experience was the yarn used for knitting double Jacquard. Often it was too thick, resulting in a stiff and hard-to-handle fabric. Fine yarns were few and far between and rarely branded. Happily, this aspect of yarn availability has changed beyond recognition, with yarns such as Duo Magic (Bramwell), Jandis (Page Two), qualities in the Yeoman range and many others, being spun specifically for double bed work. The resultant fabrics, although warm, have a much softer handle and are suitable for lightweight day and evening wear through to coat and jacket weights.

The actual operation of double Jacquard is quite straightforward, a colour changer is not essential, but is a distinct advantage, as work is knitted in (usually) two row stripes of background and contrast colour throughout. The basic stitch is produced as follows:

MB All Ns (as required) in WP. After memorise/ select row, carriage set for part/slip/empty, card released.

RB Pitch 'H'. All Ns in WP to correspond with MB Ns. Carriage set to knit throughout.

Thus only selected needles are knitted on the MB (when using main colour, only background stitches are knitted. When using contrast, only contrast needles are knitted), whilst all working position needles on ribber knit each row. The resultant fabric appears as a two colour pattern on the right side and full needle rib stripes on the reverse — as illustrated in Sample 1A.

This sample was worked using Duo Magic on a Brother machine, using TD 3/3 (I didn't use the fine knit bar, but some machines release main bed stitches more easily if it is in position). The fabric produced is like a firm 4 ply (not stiff or hard). Using exactly the same stitch pattern, yarns and tensions, Sample 1B was worked — but this time setting main bed carriage to tuck throughout.

As you can see, this produces a softer, wider fabric, with a shortening of the pattern. The background stripes (from the reverse side), just shadow through (this slight visibility of background stripes is often called 'grin through'). The reverse side has the stripes as before, but a bit 'bumpier', reflecting the tuck setting from the main bed.

One potential disadvantage of the stripe backing is the fact that two complete rows are worked on the ribber needles for each complete row on the main bed (one carriage pass for background stitches, one carriage pass for contrast stitches). This can produce a slightly firmer fabric than required and can occasionally lengthen the pattern effect. The backing striping can be worked to correspond with completed main bed rows, if ribber is set to knit in one direction and slip in the other.

The rams in Sample 2A illustrate this type of fabric and a possible drawback. If you look at the plain knitting between the rows of rams, you may notice a raised line, where on the ribber slip row, all needles on the main bed were also slipping (white not being required in the pattern on this row). On the next row, the long 'slipped' length of white yarn, caught into some of the ribber needles at random, pulling the fabric slightly. This doesn't invalidate the use of this type of circular backing, merely illustrates the fact that it is best used for fabrics without completely plain rows (there would have been no problems with the pattern illustrated on Samples 1, 3, 4 or 5).

The rams are, however, nicely in proportion, as are those shown in Sample 2B.

The backing on Sample 2B is made on a ribber with **IiIi** setting (in this instance, on a Brother). This is a setting added to some of the newer models of ribber, which requires an even number of needles to be set up on the ribber. With ribber set up for double Jacquard (see your ribber manual, **IiIi** buttons, slide lever and pattern buttons all adjusted as specified on ribber carriage only), alternate ribber needles will knit on one row, whilst the remaining (ribber) needles slip — on the next row. Needles which slipped last time will knit and those that knitted last time will slip. Resulting in only one complete row on ribber with two passes of the carriage — thus matching the action of the main bed.

A further variation on the **IiIi** setting was worked on Sample 3A, with the ribber carriage set to tuck instead of slip. A slightly fuller fabric

SAMPLE 1B ▶

SAMPLE 1A ▶

SAMPLE 2B ▶

SAMPLE 2A ▶

This is Stitchworld pattern No. 47
Reproduced courtesy of Brother

SAMPLE 3B ▶

SAMPLE 3A ▶

▲ SAMPLE 4

▲ SAMPLE 5

resulted, kinking the stitches on the pattern side very slightly.

A somewhat more interesting variation — which would differ slightly depending on the stitch pattern used — is that used for Sample 3B, where the ribber is set for striped backing (knit every row), but main bed set to tuck in one direction and slip in the other throughout. The fabric has a soft handle with some stitches showing in apparent relief against others.

Perhaps I should have commented earlier, but for easy comparison of fabrics, the same type of yarn, number of stitches and tension dial settings were used for Samples 1-4 throughout.

When a lighter backing (resulting in a slightly lighter fabric) is required, then an alternative to **lili** setting or circular working on the ribber is illustrated in Sample 4.

The blue/red section was worked with three needles in working position, one needle in non-working position throughout on the ribber (all needles on main bed as usual). The next section in red and white has a ribber backing of two needles in working position, two needles in non-working position throughout. The last section, the white/blue, has a 1x1 setting on the ribber. As you can see, the background ribs shadow through as textural lines on the main pattern, although these can be minimised, if desired, by steaming gently. All the fabrics are softer than their full needle rib equivalents and garments would also take slightly less yarn. The main bed was set to slip throughout, but could have been set to tuck on the first or last part of the sample for a slightly different look.

Using only some of the ribber needles in working position can enable the working of double Jacquard in 4 ply (or thicker, provided the yarn is soft handle — for instance, some cottons have very little 'give' and may be unsuitable). Sample 5 illustrates a 4 ply double Jacquard — ribber set to knit throughout and main bed set to slip. The first part of the sample has a 1x1 needle set up on the ribber, whilst the top of the sample has one needle in working position, three needles in non-working position all along the ribber.

The floats on both parts of the sample are adequately 'managed' and final fabric has a soft, fluid handle, acceptable for all types of garments.

Well, I hope I've shown some of the basic possibilities for backings and settings for double Jacquard fabrics. Next month I'll be looking at some slightly more unusual variations on the theme, so until then

Happy knitting,

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FASHION forecasts

Carol Mary Brown suggests Knitwear Styling for Spring/Summer 1991

This season sees a strong move towards themes that reflect society's concern for the environment, inspired by ecological awareness. Colours and yarns highlight this trend. Focus is on the use of natural fibres, colours and moods for styling relating to the natural environment. They focus on higher quality clothing and classical silhouettes that last more than one season. Comfort and ease are the essential qualities for this season's relaxed and informal, easy to wear shapes.

The dominant themes are:

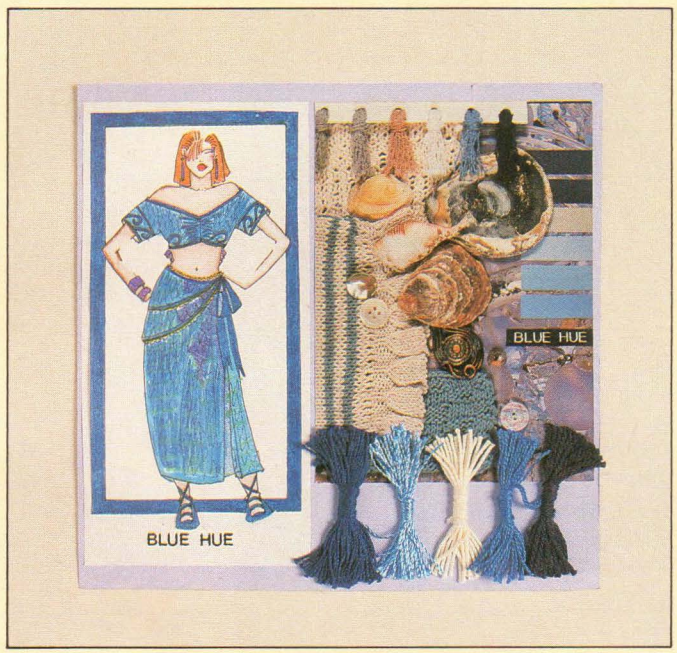
1. Blue Hue: The popular Blues story for this season, inspired by all things aquatic, creating a young, relaxed silhouette with sporty undertones.

2. Porcelaine: A delicate blend of soft pastel shades inspired by porcelain flower vases, creating a feminine outline with intricate detailing.

3. Ecology: This season's interpretation of last season's natural theme, producing a simple range of classic shapes.

4. African Sun: A bright sporty image inspired by African culture in colour, shape and silhouette.

Knitwear styles for Spring/Summer 1991 focus on simple silhouettes using subtle yarn textures and blends, with less use of the fancy and novelty yarns that have been popular during the last few seasons. Fibres, finish, colour and texture are the all important factors for this season's naturalistic themes.



Blue Hue — Based on an ecological theme inspired by anything aquatic: seaweed, shells, starfish, pearls, marine life all combine to create this popular blues story for Summer 1991.

Silhouette: This look is suitable for all markets ranging from sportswear, for leisure dressing through to city work wear. Its simple loose cut creates an uncomplicated look, which is easy to wear, relaxed and comfortable. In complete contrast body skimming, sporty style garments are worn to create a layered look for the very young.

Fabrics and Yarns: Denim, seersuckers, poplin, simple batik prints, based on marine forms are popular fabrics for unstructured styling. Fabrics that fall and follow the shape of the body, creating natural draping and fluidity in design are popular choices: raw silk, slubs, voiles and chiffons.

Natural yarns are popular throughout this season: cotton, fine bouclés for texture and creating a complete contrast, pearlised and metallised yarns add interest and sophistication for an up-market look of smart separates in basic, but well cut shapes that are wearable and versatile.

Colour: Colours range from the darkest blue through to white combining jade, aqua, marine blue, turquoise, white, sky blue and emerald green. This look has endless potential especially as a relaxed look to be worn with denim.

Porcelaine: English Romanticism with peasant styling, creating a soft feminine look inspired by porcelain, flowers, country gardens with lingerie detailing.

Silhouette: Fluid, soft, draped effects achieved by layering garments giving a 1920's elegance with interesting design detailing. Pyjama pants, pinafore dresses, wrapped tops, camisole tops, well-proportioned twinsets, lengths varying to add interest to the silhouette creating a layered image.

Colours: Denim, checked fabrics, small flower prints and shirt stripes co-ordinate with a soft colour palette of cotton yarns and cotton mixes: mint, spring green, coral, old rose

FASHION forecasts

and lemon are combined to create a soft but iridescent colour range that is exciting and vibrant with life, fresh for the summer season.

Fabrics and yarns: Tea towel checks, broderie anglaise, varying scale ginghams, voiles and muslins, soft pastel flowered and decorative prints combine and contrast. To give a clean lift to this look, add white. Translucent fabrics in sorbet shades, fluid knits, textured surfaced knitted fabrics, yet lightweight to handle, crochet edgings add subtle detailing to this story. Detailing is delicate, but intricate, pintucked fabrics, soft flowing fabrics are used emphasising neat wrapping detailing.

Ecology: The mood is natural. Man's awareness of the environment continues on into the '90s. Summer's interpretation of winter's 'Ecology' theme, giving a mood of tranquility and inner harmony.

Silhouette: A relaxed, unstructured style, showing a simple silhouette of classic layered separates, creating a soft, yet practical classic style.

Colours and textures: All colours are extracted from man's natural environment, co-ordinating to create a range of soft neutrals, cream, beige, sand, grey, light khaki through to russet and apricot. Colours are soft, producing a harmonious palette with colours delicately blending together.

Fabrics and Yarns: Fabrics are inspired by textured surfaces, natural fabrics are all-important: cotton, raw silk, crepes, gauze, rayon, muslin, rustic linens and slubbed viscose all add interesting contrasting textures.

Yarns: Cotton, cotton slubs, linen mixes, for hand and machine knits. Combination yarn mixes continue to be popular, mixing a slub with a smooth yarn to add surface textures. Play on stitch structures to gain texture is very important in this look; tuck, weaving and lace patterning all being popular choices. Cables motifs on patterns, lace and cable combinations add interesting stitch and surface textures. Detailing includes: wrapping, draping, smocking and pleating of fabrics.

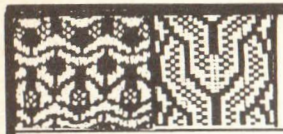
African Sun: A relaxed commercial, easy-to-wear leisure wear image, inspired by African culture, the art, landscape, beadwork etc.

Silhouette: Loose and slim fitting separates are combined to create a young, fun look: catsuits, leggings, cycling shorts, etc.

Colours: A bright colour palette emerges adding vitality and life to this theme; orange, red, yellow, turquoise, green, cerise add impact when teamed up with darker shades of navy and black.

Fabrics and Yarns: Ethnic geometric patternings, abstract prints, inspired by ceremonial beadwork and brightly woven checked blankets are translated into Intarsia patternings and design, enhanced with beadwork. Cotton fabrics, beaded motifs, cotton and natural yarns and Intarsia knits all combine to create this exciting story. A story about colour, patterning and simplistic shapes with detailing kept to a minimum.

All in all, a season full of bold statements. These four main themes are the strong stories that have emerged for the Spring/Summer '91 season. Each story can be developed and translated to create your own individual range of designs based on your selected theme to produce a single garment or a whole collection. All four themes offer something for everyone. A season of quality, durability, practical, yet exciting in contrasts.



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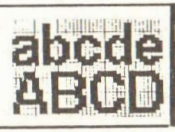

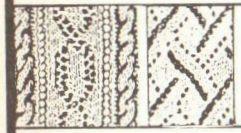

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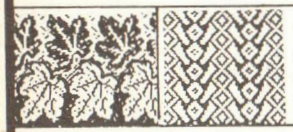

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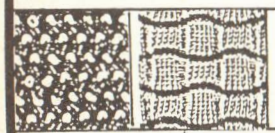

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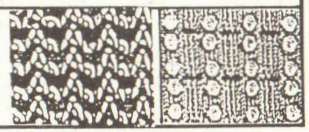

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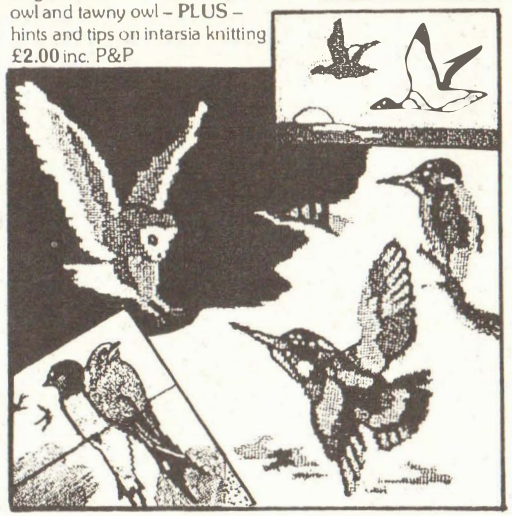

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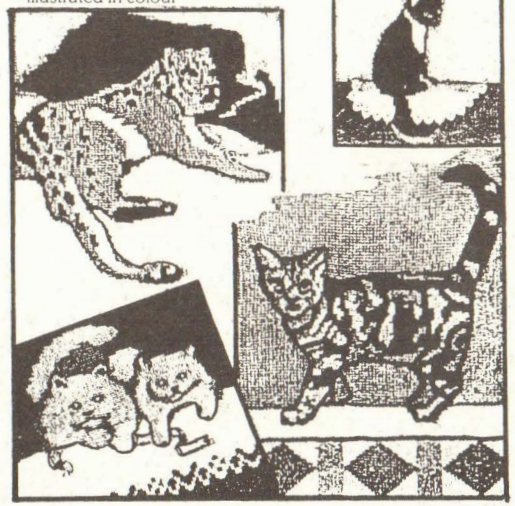

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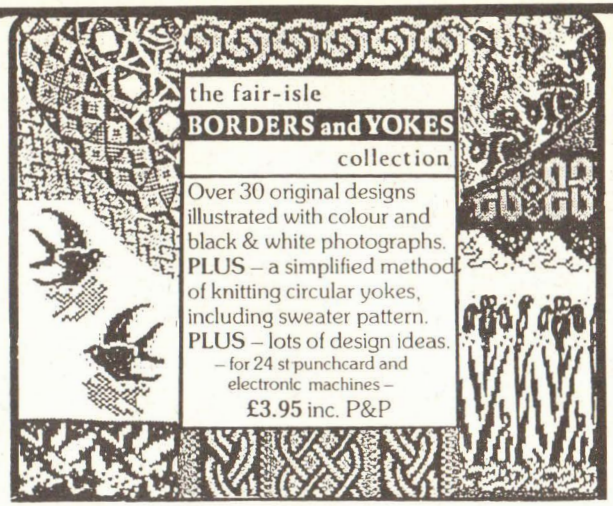
AUSTRALIA: Tessa 'B' Knits, 98a Norma Road, Myaree 6154, W. Australia.
CANADA: 'Doodles', 2050 Lakeshore Road W., Oakville, Ontario L6L 1G7.
U.S.A.: The Knitting Machine Centre, P.O. Box 150145, Cincinnati, Ohio 45215.



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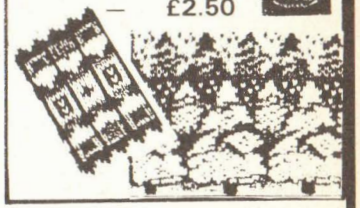

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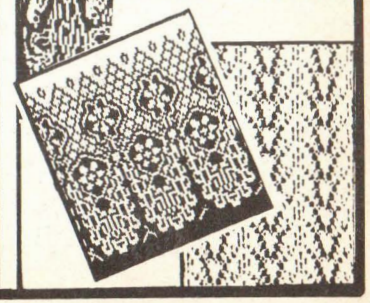


Switch on to ELECTRO

Last month's Intarsia was so popular that we decided to give you an electronic design for the same sport. Jill Hargan produced this for us

This motif has been knitted in response to many requests. The mylar sheet is easy to draw out and follow. The motif, however, relies on the use of colour for its success. Although the obvious colour choice for a golf setting is green, we have avoided putting the golfer on a green background and have thought instead of likely base colours of sweaters on which to place the motif. Swatch 1 is the easiest to knit and uses cream as a background colour with three shades of grey. The colours on this swatch have been changed at mylar sheet numbers 15, 25, 36, 65, 70 and 95 in the usual way.

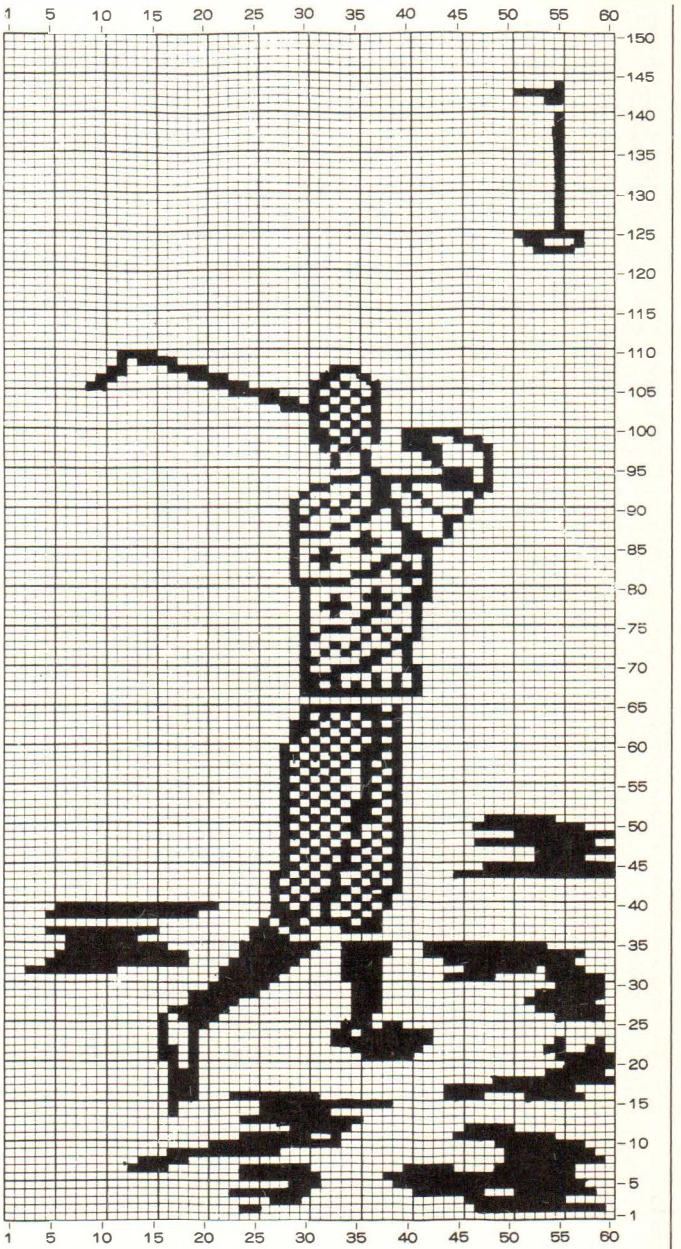
On Swatch 2, navy has been chosen as a background colour and green is used as a contrast, the shoes, socks and trousers however, have been knitted in more appropriate colours. This has been achieved by stopping the carriage mid-row, changing colour and then continuing. On Brother machines the pre-selection of needles is useful and on Knitmaster the inspection button/design controller can be used to judge just where to change.

Swatch 3 uses pale blue as a background colour and gold, reds and browns as contrasts. This swatch was knitted doubling the width and length of the pattern to give a golfer capable of covering the entire front of a sweater. Swiss darning has also been added to the man's sweater.

To give a feeling of space and perspective, the background colours can be varied as well as the foreground. I hope you will 'follow through' and experiment with this idea.

Until next time, best wishes,

Jill



NICS

Swatch 1

Swatch 2

Swatch 3

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DIAGR

AMMATICAL

Any figures quoted in brackets always refer to larger sizes. Garment diagrams are divided into sections A, B, C etc, to correspond with changes in knitting techniques.

eg:
A — may be a rib
B — section of stitch pattern
C — shapings; and so on.

Always start to knit at the section labelled A.
All measurements are given in centimetres.
On the left side of the diagrams, the numerals refer to the size of the finished section in centimetres.
On the right side of the diagrams, the numerals refer to the rows, and the row counter. Where RC000 is given, it means reset RC at zero before continuing with the next section.
At the start of A sections, the numerals followed by stitches are the number of needles you work over, regardless of stitch pattern. If this is a rib section, push up the number of needles quoted on main bed. Push corresponding needles on ribber to working position. Arrange needles for rib setting. Needles are counted on MB only for all patterns unless otherwise stated in pattern note.
All numerals quoted horizontally within a diagram refer to stitches and centimetres.
Numerals at shaped sections of the diagram refer to the number of stitches to increase, decrease, cast on, cast off, and the number of rows to knit.

Signs:
— : means to decrease or cast off
+ : means to increase or cast on
x : means number of times

eg:
—4 K2 x 4: means cast off 4 stitches, knit 2 rows, 4 times in all.
+2 K2 x 4: means cast on 2 stitches, knit 2 rows, 4 times in all.
Where there are several instructions arranged in a column, start reading from the bottom to the top of the group: eg:

—4 K2 x 0[1:4] c
—3 K2 x 8[8:5] b
—2 K2 x 1[2:1] a

Read instructions a, then b, then c. The a, b and c have been put in here for explanation purposes only and do not appear on the pattern diagrams.
When one half of the shaping is complete, work remaining side to correspond, unless otherwise stated.
Needle diagrams show needles in working position thus | and non-working position as •.
Passap/Pfaff diagrams show pushers as | below appropriate needles.
For an explanation of other symbols, see the abbreviations on page 89.

MACHINES: *These instructions are written for standard gauge electronic machines with garter carriage*
MACHINES WITHOUT GARTER CARRIAGE: *Use ribber or knit mock ribs as given on page 89*
YARN: *Bonnie's Carousel and Mosaic*
FIBRE CONTENT: *Carousel is 90% Acrylic and 10% Nylon. Mosaic is 100% Acrylic*
COLOUR: *We used Carousel in White Shade C1 (MC) and Mosaic in Heather Mix Shade 708 (C)*
STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP*

SIZES
To suit bust 81-86[86-91:91-96:96-101:101-106]cm.
Finished measurement 93[97:103:108:114]cm.
Length 64[65:67:68.5:70.5]cm.
Sleeve seam 47[49:51:52:53]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bonnie's Carousel.
1 x 450g cone in MC.
Bonnie's Mosaic.
1 x 450g cone in C.

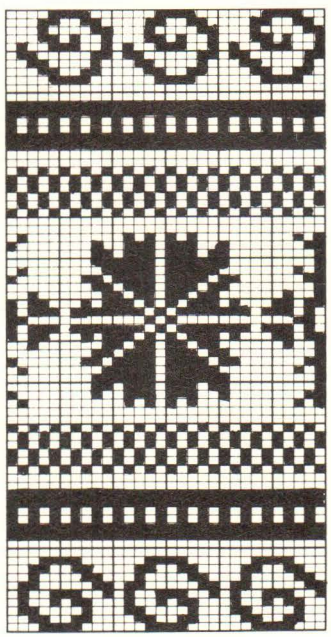
GARMENT WEIGHS
328g for size 91-96cm.

MAIN TENSIONS
29 sts and 37.5 rows to 10cm measured over st st (tension dial approx 6··=MT).
29 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 7··=MT+1).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 89.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET PATTERN
Fill in mylar sheet before starting to knit.



30 sts x 75 rows

RAGLAN SHAPING
Dec 2 sts as folls:
Counting from the edge, transfer the 4th and 5th sts on to the Ns holding the 6th and 7th sts. Move the first, 2nd and 3rd sts, 2 Ns in. Return the empty 2 edge Ns to NWP.

COLOUR SEQUENCE FOR WELTS AND CUFFS
C, K3 rows.
MC, K2 rows.
C, K2 rows.
MC, K2 rows.
C, K16 rows.
RC shows 25 rows.

BACK
A: Attach garter carriage. Using C, cast on. Program for 1x1 rib. Using MT-4, K the 25 rows of colour sequence.
B: Attach main carriage. Using MC and MT, cont in st st.
C: Program machine for patt. K1 row to select first row. Set carriage for Fair Isle knitting. Using MC+C and MT+1, K75 rows of patt.
D: Using MC and MT, cont in st st.
E: Shape raglans. Release sts on WY.

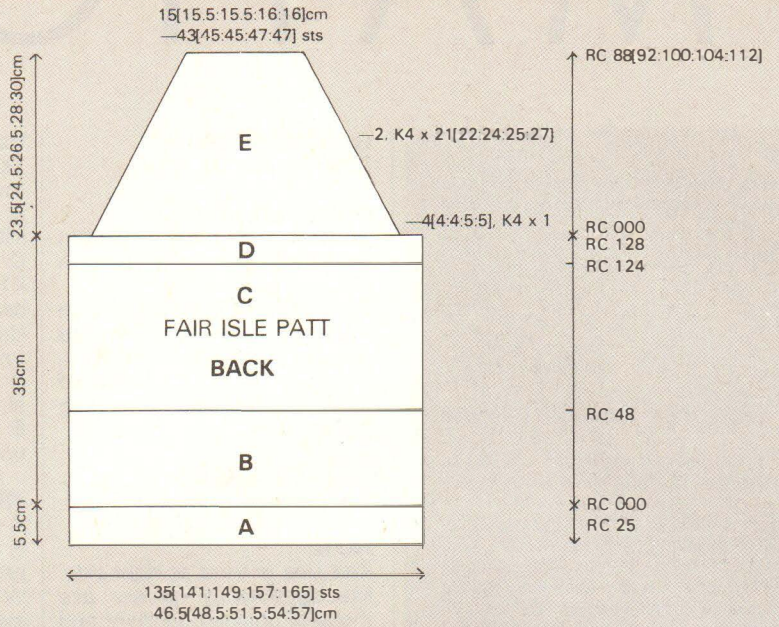
FRONT
A—E: Work as given for back.
F: Shape neck. Release the centre 25[27:27:29:29] sts on WY. Hold sts at left. Cont over sts at right shaping neck and raglan as indicated. Fasten off. Return sts at left to WP. Complete to correspond with first side, reversing shapings.

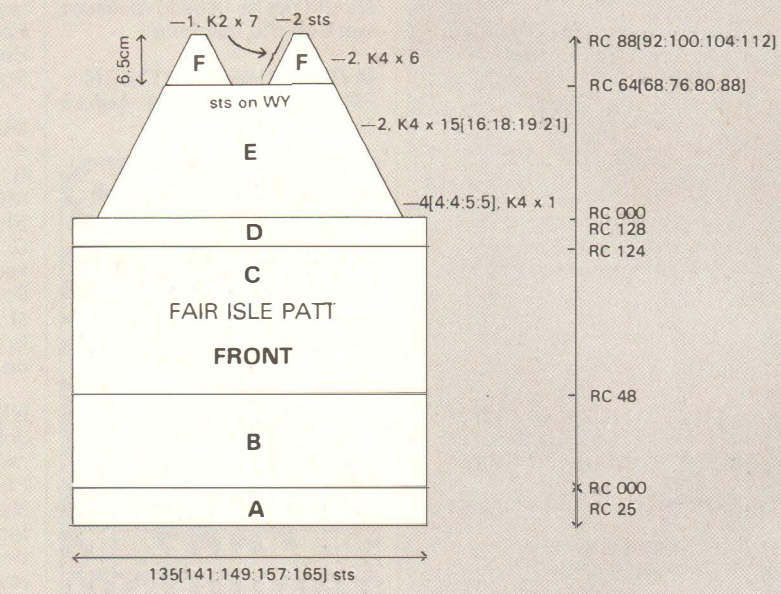
SLEEVES
A: Work as given for back.
B: Attach main carriage. Using MC and MT, cont in st st. Shape sides as indicated.
C: Work as given for back keeping shaping correct.
D: Using MC and MT, cont in st st.
E: Shape raglans. Release sts on WY.

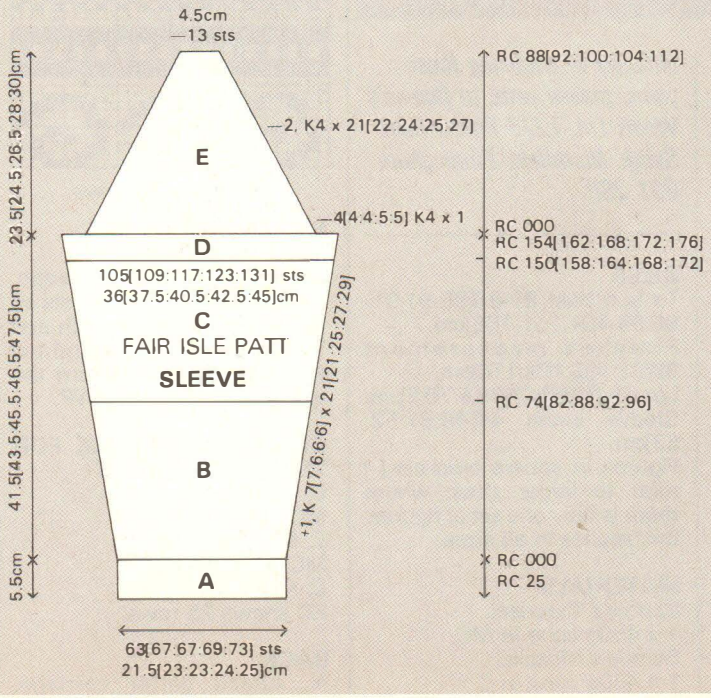
NECKBAND
Join the two front and one back raglan seams.
Push 120[124:124:128:128] Ns to WP. With wrong side facing, hang neck edge evenly on to Ns. Using C and MT, K1 row.
Attach garter carriage. Program machine for 1x1 rib. Using MT-4, K1 row. Using MC, K2 rows. Using C, K2 rows. Using MC, K2 rows. Using C, K23 rows. Cast off very loosely.

TO MAKE UP
With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry.
Join rem raglan and neckband seam. Fold neckband in half to inside and catch cast off edge in place. Join side and sleeve seams.

DIAGRAMMATICAL







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65 (12 st.) designs

plus standard gauge scarf patterns

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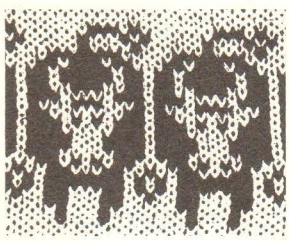


The scarf patterns in the book are given for your convenience, however the designs look equally eye catching on a variety of other garments and, if you are planning to make something special for a friend or relative, what better than a garment personalised with that person's own star sign? Bold and bright, as seen in the book, or more subtle, with the signs of the zodiac blending into a decorative background of your choice.

Coloured cover illustrating designs. Punchcard and electronic graphs £3.99 inc. p&p

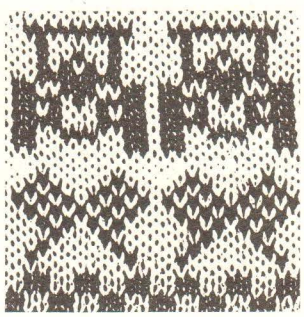
SMALL WORLD
50 (12 st.) pictures

plus
16 standard gauge garment patterns for teddies and dolls

From busy bees to ballerinas, racing cars to rabbits, these small pictures are not only perfect for children's knitwear they are ideal for dollies and teddies also. For this reason 16 tiny garment patterns (for standard gauge machines) have been included in the book.

The patterns are simple in construction and easily adjustable for dolls and teds of many sizes.

So now dolly and teddy can look as smart as their little owners.



N.B. Not only do these tiny garments make use of all the odds and ends of yarn many of us have available, they are also very saleable at bazaars, fêtes and craft fairs.

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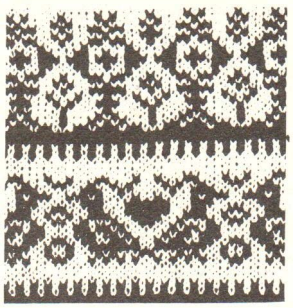
FOLK & FAIR ISLE
100 (12 st.) designs



Inspired by traditional folk designs from around the world such as English samplers and tapestry, Scandinavian cross-stitch, Persian carpets and Indian pottery; this is a book you will turn to time and again.

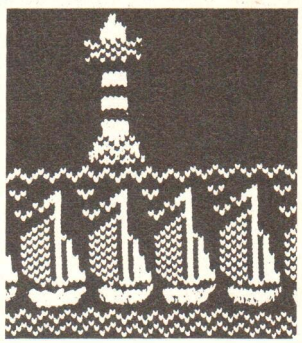
Whether combining a number of designs in order to create something stylish and colourful or seeking a border pattern for welt and cuffs you will be spoiled for choice.

N.B. most of these designs are suitable for using on sideways knit sweaters as well as conventional styles.

Coloured cover illustrating designs. Punchcard and electronic graphs £3.99 inc. p&p

LITTLE PICTURES
100 (12 st.) pictures

Pictures in profusion, grouped in such a way that knitters can simply choose a subject and then, by knitting the designs as they appear on the cover of the book, can instantly create a 'fun sweater' which will be the favourite of any child.



Choose from seascape or landscape, farmyard or woodland, snow scene, street scene, soldiers, robots, Hallowe'en, ice cream, liquorice allsorts... ... the list goes on and on. This book has something for everyone.

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toy cupbo

MACHINES: *These instructions are written for standard gauge punchcard machines without ribber*
YARN: *4 ply Acrylic*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Bright Pink (MC), Black (A) and Vivid Green (B)*

SIZE
Approx length of snake before curling 135cm.

MATERIALS
4 ply Acrylic.
100g in MC.
100g in A.
30g in B.
1 pair 3mm knitting needles.
Polyester stuffing.
Oddments of felt in white, pink and black.

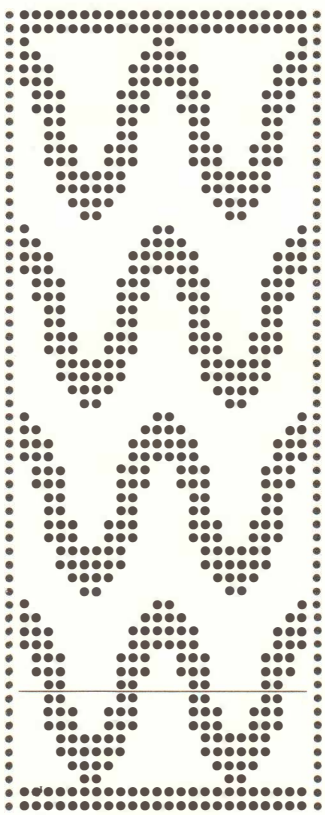
WEIGHT
671g.

MAIN TENSION
27 sts and 40 rows to 10cm measured over patt (tension dial approx 7).
Tension must be matched exactly before starting item.

ABBREVIATIONS
See page 89.

NOTE
Knit side is used as right side. Measurements given are those of finished article and should not be used to measure work on the machine.

PUNCHCARD PATTERN
We used card 16D from the Brother basic pack.
If necessary punch card before starting to knit.



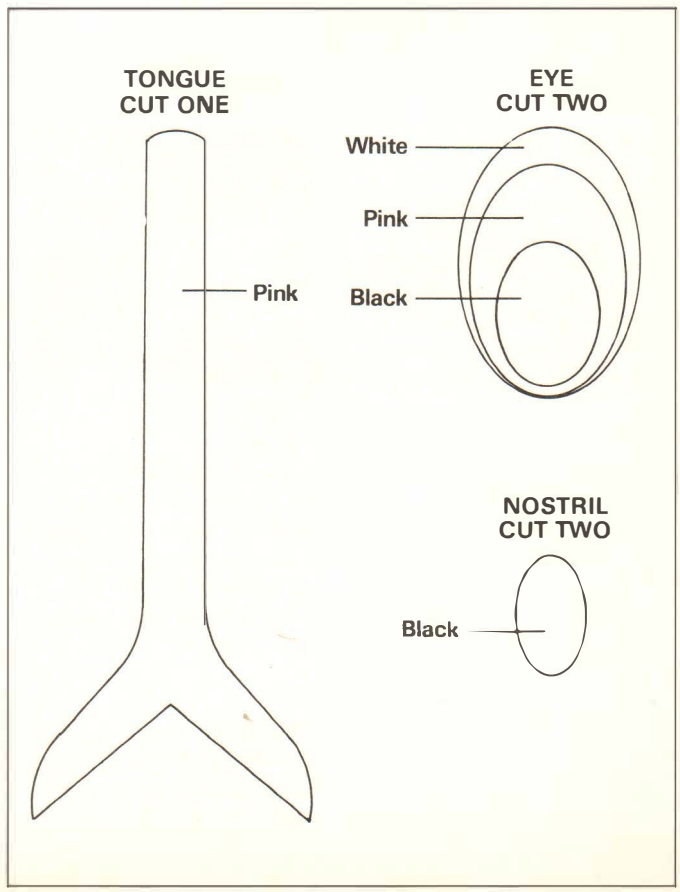
Reproduced courtesy of Brother

BODY
Push 80 Ns to WP. Using WY, cast on and K a few rows ending CAR. Set RC at 000. Using MC and MT, K41 rows. Insert punchcard and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and A in feeder 2/B, work in patt. K until RC shows 538. Set machine for st st. Using A, dec 1 st at each end of next and every foll 3rd row, 8 times in all. 64 sts.
Dec 1 st at each end of every row, 22 times. 20 sts. Break yarn. Thread end through sts and remove work from machine.

HEAD
Push 54 Ns to WP.
With wrong side facing, pick up loops from first row worked in MC and hang on to Ns, dec 26 sts evenly as you go. Remove WY. Set RC at 000. Using MC and MT, K26 rows. Transfer every alt st on to adjacent N. Return empty Ns to NWP. K1 row. Break yarn. Thread end through sts and remove work from machine.

HAT
BRIM
Push 80 Ns to WP. Using WY, cast on and K a few rows. Set RC at 000. Using B and MT, K30 rows. Using WY, K a few rows and release from machine.
Using the 3mm knitting needles, pick up sts from last row worked in B. Remove WY. Using B, knit 2 sts tog all along row. 40 sts.
Cast off.
Rep for opposite edge.
STRIPE SECTION
Push 22 Ns to WP. Using A, cast on by hand. Set RC at 000. Using A and MT, K8 rows. Using B, K8 rows. Work in this stripe sequence until RC shows 144. Cast off.
CROWN
Push 22 Ns to WP. Using B, cast on by hand. Set RC at 000. Using B and MT, K24 rows. Cast off.

TO MAKE UP
Gather up first and last rows of snake and secure. Join seam leaving an opening for stuffing. Stuff firmly and close opening.
HAT
Join first and last rows of stripe section tog. Attach to crown section. Join side edges of brim tog. Fold in half and sew cast off edges to lower edge of stripe section. Decorate as desired. Sew firmly and neatly to snake's head.
Cut out eyes, nostrils and tongue from felt using templates. Stitch firmly in place. Curl body of snake as illustrated and stitch neatly tog.



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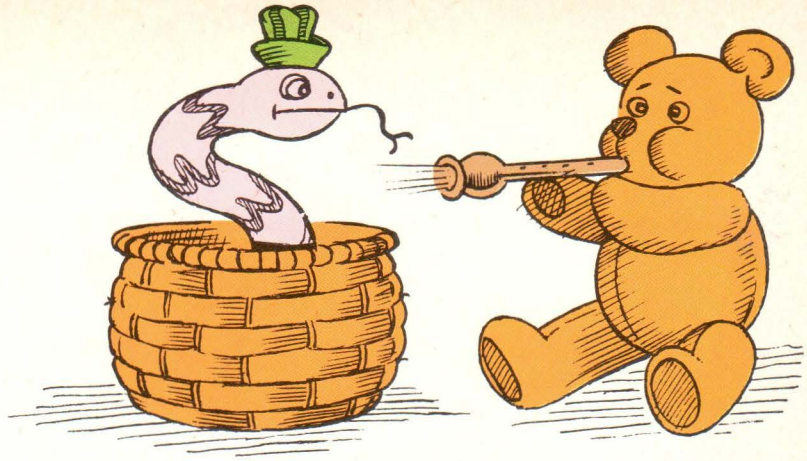

Simply

Reversible Alpine Ski Sweater

MACHINES: *These instructions are written for standard gauge electronic machines with ribber. We used a Brother 950 with ribber*

YARN: *Jamieson & Smith 2 ply Jumper Weight Shetland and 2 ply Lace Weight Shetland*

FIBRE CONTENT: *Both yarns are 100% Wool*

COLOUR: *We used 2 ply Jumper Weight Shetland in Emerald 79 (MC), White 1 (A), Black 77 (B), Yellow 91 (C), Pink 1480 (D), Royal 18 (E), Blue 15 (F), Orange 73 (G), Violet 44 (H), Green Mix 1293 (I), Red 93 (J), Olive 83 (K), Moss 25 (L), Pale Orange 38 (M), Peach 207 (N) and Green 47 (O) and we used 2 ply Lace Weight Shetland in Pale Green L152 (P)*

STOCKISTS: *To obtain these yarns, please write to Jamieson & Smith (Shetland Wool Brokers) Ltd, 90 North Road, Lerwick, Shetland ZE1 0PQ*

SIZES

To suit bust 86[91:96:101]cm.
Finished measurement 108[113:119:124]cm.
Length 71[72:72:73]cm.
Sleeve seam 46.5[47.5:47.5:48.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

the best . . .

MATERIALS
Jamieson & Smith 2 ply Jumper Weight Shetland.
1 x 16oz cone in MC.
1 x 16oz cone in B.
2oz in A.
1oz in all other shades.
Jamieson & Smith 2 ply Lace Weight Shetland.
1oz in P.
Oddments of Shetland or tapestry wool for embroidery in shades illustrated.

GARMENT WEIGHS
1047g for size 96cm.

MAIN TENSION
After washing, 29 sts and 39 rows to 10cm measured over Fair Isle patts (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 90.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET PATTERNS
Fill in mylar sheets before starting to knit.

DAISY SWEATER
PATTERN NOTE
Use mylar sheet 1 throughout.
BACK AND FRONT
PATTERN ONE
Variation switch 1 in upper position.
All other variation switches in lower position.
Patt selector switch in upper position.
First row of patt: 1.
Last row of patt: 20.
Left end of patt: 1.
Right end of patt: 60.
Y30, Y30, G30.
20 rows to patt.
PATTERN TWO
Variation switch 1 in upper position.
All other variation switches in lower position.
Patt selector switch in middle position.
First row of patt: 41.
Last row of patt: 119.
Left end of patt: 1
Right end of patt: 60.
G6, G6, G65.
PATT A
Left end of patt: 1.
Right end of patt: 60
Y6, Y6, Y65.
Rep this patt to end.
PATT B
LEFT SLEEVE
Variation switch 1 in upper position.
All other variation switches in lower position.
Patt selector switch in upper position.

CONTINUED ON NEXT PAGE

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PRIMULA

Flowers: Backstitch in yellow and white. Small French knots in yellow.
Stems: Stem stitch in matching green.

GENTIAN

Flowers: Backstitch in purple, straight stitch in mauve.
Stems and leaves: Stem stitch in tan, straight stitch in matching green.

ALPINE ROSE

Flowers: Long and short stitch in dark and light pinks. Small French knots in yellow.
Stems: Stem stitch in jade.

EDELWEISS

Flowers: Satin stitch in pale green, centres in yellow.

ORANGE LILY

Flowers: Straight stitch and stem stitch in dark orange, pale orange and black.
Leaves: Satin stitch in light green.

SPRING SNOWFLAKE

Flowers: Fly stitch in jade, stem stitch in pale green.
Stems: Chain stitch in jade.

ALPINE SNOWBELL

Flowers: Straight stitch in purple and violet, centres in pale green.
Stems: Stem stitch and Lazy Daisy stitch in rust.
Leaves: Satin stitch and straight stitch in light green.

BELLFLOWER

Flowers: Backstitch in royal, centres in yellow.
Stems: Stem stitch and Lazy Daisy stitch in olive.

When RC shows 54:
First row of patt: 61.
Last row of patt: 114.
Left end of patt: 7.
Right end of patt: 60.
Y27, Y27, G27.
54 rows to patt.

RIGHT SLEEVE

Variation switch 1 in upper position.
All other variation switches in lower position.
Patt selector switch in upper position.
When RC shows 26:
First row of patt: 84.
Last row of patt: 106.
Left end of patt: 7.
Right end of patt: 24.
Y9, Y9, G9.
22 rows to patt.
When RC shows 80:
First row of patt: 41.
Last row of patt: 50.
Left end of patt: 8.
Right end of patt: 25.
Y10, Y10, Y27.
10 rows to patt.
When RC shows 118:

First row of patt: 57.
Last row of patt: 78.
Left end of patt: 19.
Right end of patt: 36.
G1, G1, G18.
22 rows to patt.

BACK

With RB in position, set machine for 1x1 rib. Push 78[82:86:90] Ns at left and 77[81:85:89] Ns at right of centre '0' on MB to WP. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using B, cast on and K2 tubular rows. Set RC at 000. Using MT-5/MT-5, K 36[40:40:44] rows. Set RC at 000. Using MC, K 56[60:60:64] rows.Transfer sts to MB. Inc 1 st at right edge. 156[164:172:180] sts. CAL. Set RC at 000. Using MT, K2 rows.
Insert mylar sheet 1. Program machine for patt 1. Using KCII, K1 row to select. Set carriage for Fair Isle knitting. Using MC+A, K20 rows.

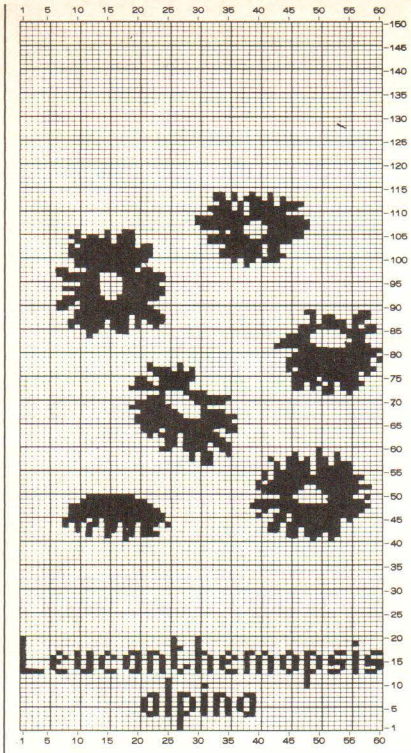
LONG-HEADED POPPY

Flowers: Straight stitch and seed stitch in black.
Stems: Stem stitch in green mix.

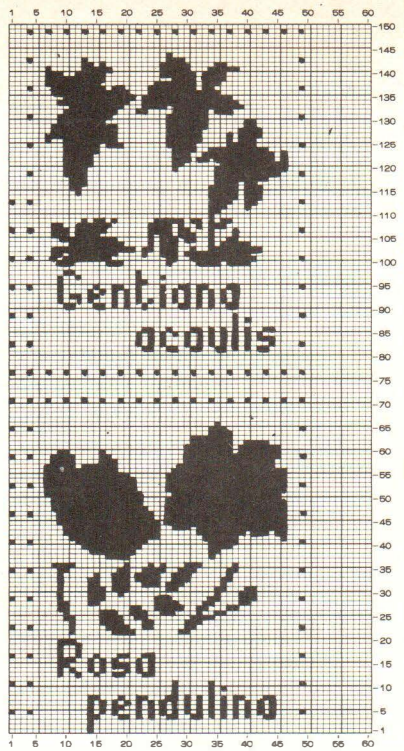
Set machine for st st. Using MC, K1 row. RC shows 24. CAL.
Program machine for patt 2. Using KCII, K1 row to select. Set carriage for Fair Isle knitting. Using MC+A, work in patt 2. K until RC shows 125.

HONEYSUCKLE

Flowers: Satin stitch and straight stitch in cream, pale orange and rust.
Stems and leaves: Chain stitch, satin stitch and stem stitch in moss green.



MYLAR SHEET 1



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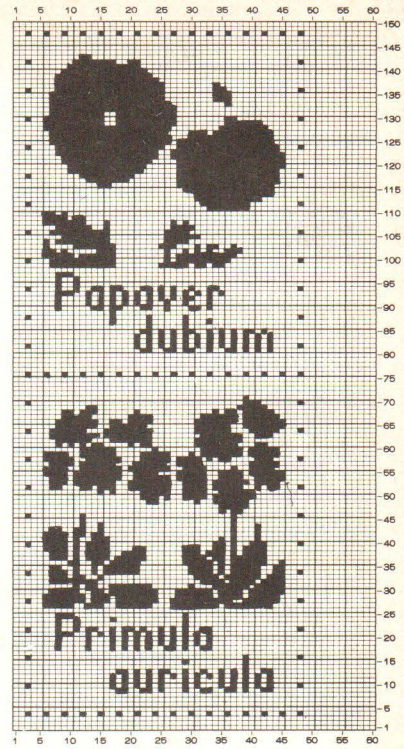

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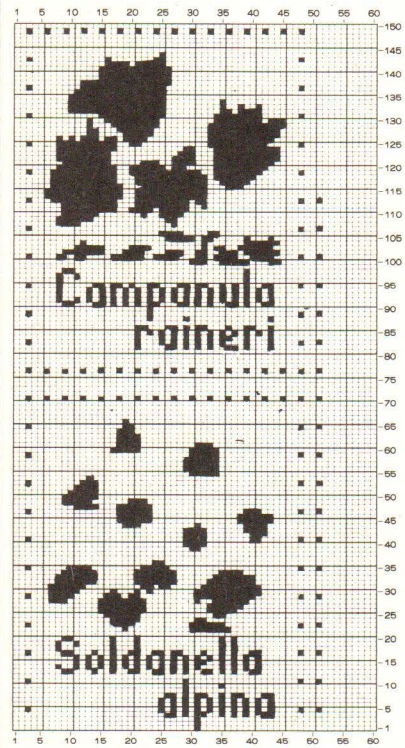
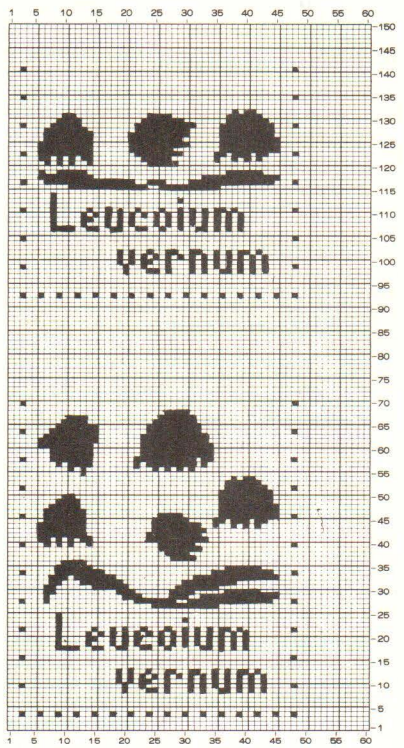
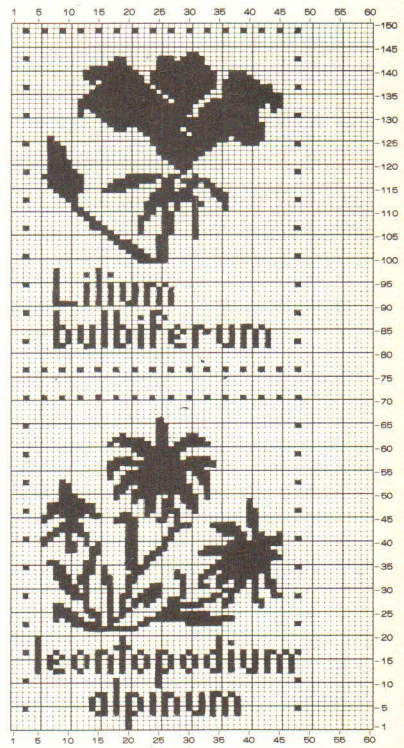


MYLAR SHEET 4



MYLAR SHEET 5



MYLAR SHEET 6

SHAPE ARMHOLES
Cast off 6[10:14:18] sts at beg of next 2 rows. 144 sts.
K until RC shows 238. Using a separate length of MC, cast off the centre 48 sts.
Using WY, K a few rows over each set of 48 shoulder sts and release from machine.

FRONT
Work as given for back until RC shows 204. CAL.
SHAPE NECK
Make a note of position in patt. Using a separate length of MC, cast off the centre 20 sts. Using nylon cord, K62 sts at right by hand taking Ns down into NWP. Cont on rem 62 sts at left for first side.
K1 row. Cast off 2 sts at beg of next and every foll alt row, 7 times in all. 48 sts.
K until RC shows 238. Using WY, K a few rows and release from machine.
Unravel nylon cord over sts at right. Starting at correct position in patt, complete to correspond with first side, reversing shapings.

LEFT SLEEVE
With RB in position, set machine for 1x1 rib. Push 42 Ns at left and 41 Ns at right of centre '0' on MB to WP. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K2 tubular rows. Set RC at 000. Using MT-5/MT-5, K 36[40:40:44] rows. Transfer sts to MB. Inc 1 st at right edge. 84 sts.
Set RC at 000. Using MT, shape sides by inc 1 st at each end of every foll 4th row, 38 times.
At the same time, when RC shows 54, insert mylar sheet 1 and program machine for patt. Using KCII, K1 row to select. Set carriage for Fair Isle knitting. Using MC+A, K the 54 rows of patt.
Set machine for st st. Using MC, K until RC shows 160[166:172:178]. Mark the centre st. Using WY, K a few rows and release from machine.

RIGHT SLEEVE
Work as given for left sleeve, selecting sections of patt on rows given in note.
Set machine for st st and work with MC between each patt section.

DAISY CENTRES
With right side facing, pick up sts above flower centre. The number of sts will vary for each flower. Inc 1 st at each end (i.e.

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push 1 extra N at each end to WP). Using C and MT, K8 rows. Cast off leaving enough yarn to slip stitch around the 3 edges. Work centres of all flowers omitting those at shoulder edge.

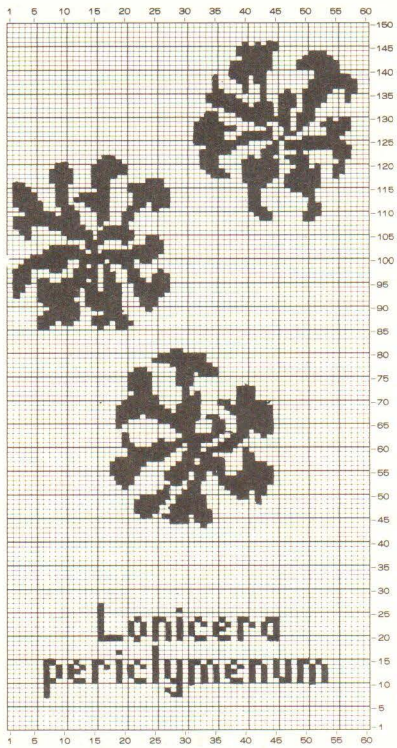
JOIN SHOULDER SEAMS
Push 48 Ns to WP. With right side facing, hang back left shoulder sts on to Ns behind latches. Remove WY. With wrong side facing, hang corresponding front shoulder sts on to Ns in front of latches. Remove WY.
Manually pull one set of sts through the other. Using MC and MT, K1 row. Using T10, K1 row. Cast off using latch tool method.
Join rem shoulder seam using the same method.

Complete the centre of flowers at shoulder edge. Slip stitch all the flower centres in place, turning the cast off edge under as you go. Using A and straight stitch, embroider around the centre of each flower.

SET IN SLEEVES
Push 160 Ns to WP. With right side facing, hang straight edge of armhole on to Ns.
With wrong side facing, hang top of corresponding sleeve on to Ns. Match marker to shoulder seam. Remove WY.
Using MC and MT+1, K1 row. Using T10, K1 row. Cast off using latch tool method.
Rep for rem sleeve.
Join sleeve to cast off edge of armholes.

NECKBAND
Push 161 Ns to WP. Using WY, cast on and K a few rows ending CAR.
Using MC and MT, K5 rows. Bring RB into position for 1x1 rib. Transfer every alt st to RB. Return empty MB Ns to NWP.
MT-5/MT-5, K15 rows.
MT-6/MT-6, K12 rows.
MT-7/MT-7, K6 rows.
MT-6/MT-6, K6 rows.
Using B, K6 rows.
MT-5/MT-5, K15 rows.
Transfer sts to MB. Using MT, K5 rows. Using WY, K a few rows and release from machine.

PANELLED SWEATER
PATTERN NOTE
Insert correct mylar sheet.
Variation switch 1 in upper position.
All other variation switches in lower position.
Patt selector switch in upper position.
Program coordinates as given for each panel and section.



MYLAR SHEET 7

RIGHT SLEEVE ONLY
When RC shows 30, push variation switch 1 to lower position.

EYELET HOLES
The single N selection on every 6th row at the edges of each panel and the selection of every 3rd N between motifs are for position of eyelets. Transfer the selected st on to adjacent N at right. Push empty N to WP. On completion, a knitted cord is laced through these eyelets.

BACK
LEFT PANEL
Push 25 Ns at left and 31[35:39:43] Ns at right of centre '0' to WP. 56[60:64:68] Ns. Using WY, cast on and K a few rows ending CAL.
Set RC at 000. Using B and MT, K7 rows.
Transfer sts from Y23, G23 and G26 on to adjacent Ns at right. Leave empty Ns in WP. K1 row. RC shows 8.
Insert mylar sheet 2 and program machine.
First row of patt: 1.
Last row of patt: 150.
Left end of patt: 1.
Right end of patt: 51.
Y25, Y25, G26.
Using KCII, K1 row to select. Set carriage for Fair Isle knitting.
Using B+D, K20 rows.
Using B only, K1 row.
Using B+MC, K15 rows.
Using B only, K1 row.
Using B+D, K29 rows.
Using B only, K15 rows.
RC shows 90.
Using B+E, K17 rows.
Using B only, K1 row.
Using B+O, K11 rows.
Using B+E, K6 rows. RC shows 125. CAR.

SHAPE ARMHOLES
Cast off 6[10:14:18] sts at right edge. 50 sts. K28 rows.
Using B only, K6 rows.
RC shows 159.
Remove mylar sheet 2 and insert mylar sheet 3. Cancel Fair Isle setting.
First row of patt: 1.
Last row of patt: 78.
Left end of patt: 1.
Right end of patt: 50.
Y25, Y25, G25.
Using B, K1 row to select. Set carriage for Fair Isle knitting.
Using B only, K8 rows.
Using B+C, K17 rows.
Using B only, K1 row.
Using B+L, K20 rows.
Using B+C, K25 rows.
Using B only, K7 rows.
RC shows 238.
Using WY, K a few rows and release from machine.

RIGHT PANEL
Push 31[35:39:43] Ns at left and 25 Ns at right of centre '0' to WP. 56[60:64:68] Ns. Using WY, cast on and K a few rows ending CAL.
Set RC at 000. Using B and MT, K7 rows.
Transfer sts from Y26, Y23 and G23 on to adjacent Ns at right. Leave empty Ns in WP. K1 row. RC shows 8.
Insert mylar sheet 4 and program machine.
First row of patt: 1.
Last row of patt: 150.
Left end of patt: 1.
Right end of patt: 51.
Y26, Y26, G25.
Using KCII, K1 row to select. Set carriage for Fair Isle knitting.
Using B+H, K20 rows.
Using B only, K1 row.
Using B+L, K15 rows.
Using B only, K2 rows.
Using B+H, K28 rows.
RC shows 75.
Using B only, K15 rows.
Using B+F, K17 rows.
Using B only, K1 row.
Using B+K, K7 rows.
Using B only, K1 row.
Using B+F, K10 rows.
RC shows 126. CAR.

SHAPE ARMHOLES
Cast off 6[10:14:18] sts at left edge. 50 sts. K27 rows.
Using B only, K6 rows.
RC shows 159.
Remove mylar sheet 4 and insert mylar sheet 3. Cancel Fair Isle setting.
First row of patt: 73.
Last row of patt: 150.
Left end of patt: 1.
Right end of patt: 50.
Y25, Y25, G25.
Using B, K1 row to select. Set carriage for Fair Isle knitting.
Using B only, K8 rows.
Using B+J, K17 rows.
Using B only, K1 row.
Using B+I, K12 rows.
Using B+J, K33 rows.
Using B only, K7 rows.
RC shows 238.
Using WY, K a few rows and release from machine.

CENTRE PANEL
* Push 25 Ns at left and right of centre '0' to WP. Using WY, cast on and K a few rows ending CAL.
Set RC at 000. Using B and MT, K7 rows. Transfer the sts from Y23 and G23 on to adjacent Ns at right. Leave empty Ns in WP. K1 row. RC shows 8.
Insert mylar sheet 6 and program machine.
First row of patt: 1.

Last row of patt: 150.
Left end of patt: 1.
Right end of patt: 50.
Y25, Y25, G25.
Using KCII, K1 row to select. Set carriage for Fair Isle knitting.
Using B+2 strands of P, K20 rows.
Using B only, K1 row.
Using B+2 strands of P, K45 rows.
Using B only, K15 rows.
RC shows 90.
Using B+G, K17 rows.
Using B only, K1 row.
Using B+MC, K19 rows.
Using B+G, K26 rows.
Using B only, K6 rows.
RC shows 159.
Remove mylar sheet 6 and insert mylar sheet 5. Cancel Fair Isle setting *.
First row of patt: 1.
Last row of patt: 78.
Right end of patt: 1.
Left end of patt: 50.
Y25, Y25, G25.
Using KCII, K1 row to select. Set carriage for Fair Isle knitting.
Using B only, K8 rows.
Using B+A, K17 rows.
Using B only, K1 row.
Using B+MC, K10 rows.
Using B+A, K32 rows.
Using B only, K until RC shows 237. (There are no eyelet holes at the end of this panel).
Using T10, K1 row. Cast off using latch tool method.

FRONT

RIGHT PANEL

Work as given for back left panel, noting that no eyelet holes are required at neck edge after RC 212. Return N Y23 to WP each time as required.

LEFT PANEL

Work as given for back right panel, again omitting eyelet holes at neck edge after RC 212.

CENTRE PANEL

Work as given for back centre panel from * to *.
First row of patt: 90.
Last row of patt: 150.
Right end of patt: 1.
Left end of patt: 50.
Y25, Y25, G25.
Using KCII, K1 row to select. Set carriage for Fair Isle knitting.
Using B only, K8 rows.
Using B+A, K17 rows.
Using B only, K1 row.
Using B+MC, K4 rows.
Using B only, K1. row.
Using B+A, K11 rows.
Using B only, K2 rows.
RC shows 204. CAL.

SHAPE NECK

Note position in patt (eyelet holes). Using a separate length of B, cast off the centre 20 sts. Using nylon cord, K15 sts at right by hand taking Ns down into NWP. Cont on rem 15 sts at left for first side.
K1 row. Cast off 2 sts at beg of next and every foll alt row, 6 times in all. K1 row. Cast off rem 3 sts.
Return Ns at right to WP. Keeping eyelet holes correct, complete to correspond with first side, reversing shapings.

LEFT SLEEVE

With RB in position, set machine for 1x1 rib. Push 42 Ns at left and 41 Ns at right of centre '0' on MB to WP. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K2 tubular rows. Set RC at 000.
Using MT-5/MT-5, K10 rows. Set RC at 000. Using B, K 26[30:30:34] rows. Transfer sts to MB. Inc 1 st at right edge. 84 sts.
Set RC at 000. Shape sides by inc 1 st at each end of every foll 4th row, 38 times and *at the same time*, insert mylar sheet 7 and program machine.
First row of patt: 1.
Last row of patt: 150.
Left end of patt: 1.
Right end of patt: 60.
Y30, Y30, G30.
Using KCII and MT, K1 row to select. Set carriage for Fair Isle knitting.
Using B only, K7 rows.
Using B+M, K20 rows.
Using B only, K16 rows.
Using B+N, K38 rows.
Using B only, K4 rows.
Using B+N, K61 rows.
RC shows 147.
Set machine for st st. Using B, K until RC shows 158[164:170:176]. 160 sts.
Transfer every 4th st on to adjacent N at right. Leave empty Ns in WP. K2 rows. Mark centre st. Using WY, K a few rows and release from machine.

RIGHT SLEEVE

Work as given for left sleeve but noting difference in variation switch 1 when RC shows 30.

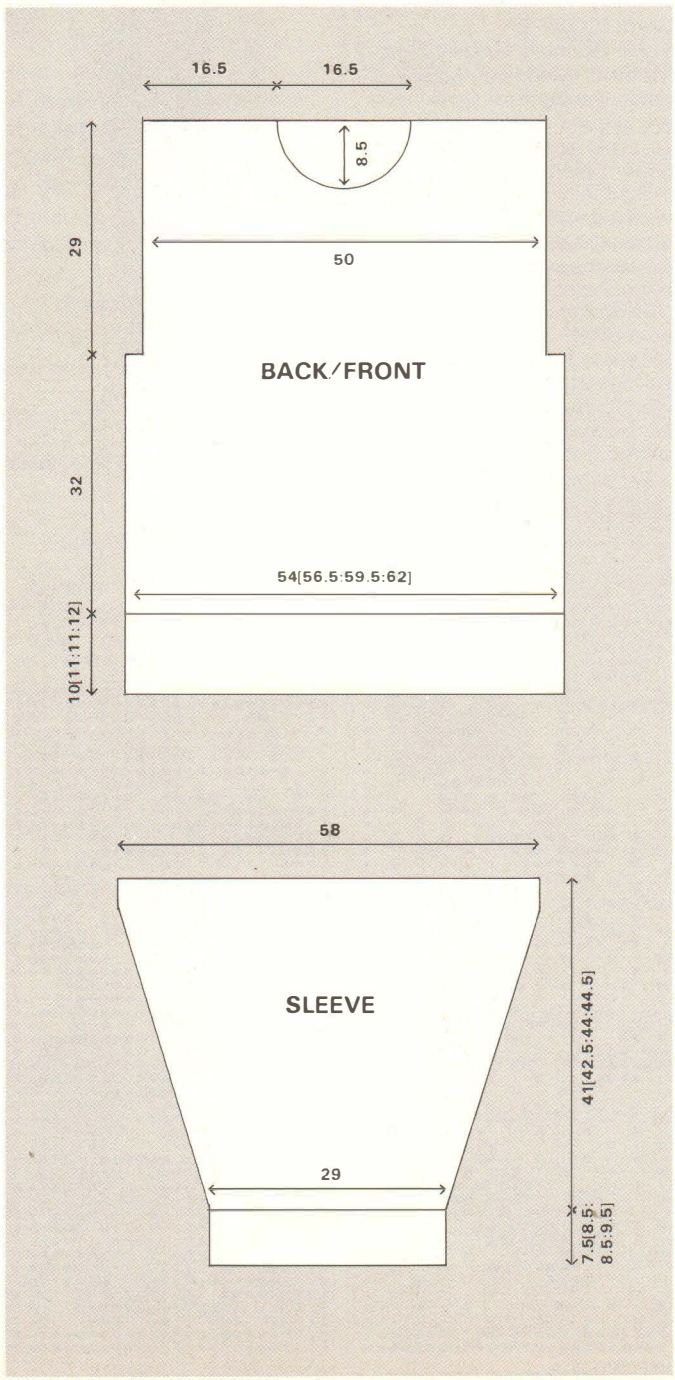
TO MAKE UP

Embroider all panels and sleeves as shown in photographs using the colours and stitches indicated. Join panels tog to make back and front pieces using one st for seam allowance and matching eyelet holes.
Join shoulder seams and set in sleeves using the same methods given for the daisy sweater.

CORDS

Push 3 Ns to WP. Using MC, cast on using 'e' wrap method. CAR. Using MT-1, K4 rows. Set machine for cord knitting.
Knit enough lengths of cord to lace all panels including top of sleeves and shoulders. Secure ends on wrong side of sweater.

Wash both sweaters and neckband. Allow pieces to dry completely. Avoiding rib sections, steam press on wrong side to correct measurements.
Push 155[163:171:179] Ns to WP. With right side of daisy sweater-back facing, hang cast on edge of welt evenly on to Ns. With wrong side of panelled sweater-back facing, hang lower edge evenly on to Ns. Remove WY.
Using B and MT+1, K1 row. Using T10, K1 row. Cast off.
Rep for lower edges of fronts.
Join side and sleeve seams of each sweater separately.
Pull one sweater over the other so that wrong sides are facing. Mattress stitch the two sleeves tog at cuff edges.
Make 4 short chains (10 rows over 1 N). Attach these to top of welt seams and underarm seams to keep the sweaters tog but allowing freedom of movement.
Join neckband seam. Pin MC edge of neckband in place to right side of daisy sweater. Backstitch in position through open loops. Unravel WY as required. Ensure stitches pass through both layers of fabric.
Fold neckband in half to right side of panelled sweater. Using B, backstitch in place through open loops. Unravel WY as required.



BY SPECIAL

The *MKN* sponsored exhibitions organised by Nationwide Exhibitions (UK) Ltd are proving to be as popular as ever.

Those of you who have visited the shows recently, will have seen the *MKN* team wearing these very stylish waistcoats and jacket.

Many of you have admired the designs and asked for the stitch patterns.

So, by special request here they are, with details of how each waistcoat was made, full written instructions for the jacket and a few tips to help you create your own **'showpiece'.**

WAISTCOATS

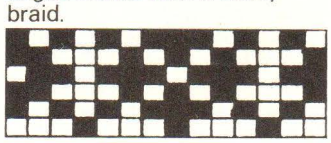
All the waistcoats were made using a dressmaker's paper pattern and a variety of yarns and techniques.

Paper patterns can provide a wealth of new shapes and ideas for the machine knitter, but remember to choose a pattern with a minimum of seams and darts. Using a dressmaker's pattern can also create a more tailored-looking garment.

We used pattern 5672 from the home dressmaker's magazine, *Patterns Galore,* Issue 5.

If you prefer to follow written instructions, take another look at October *MKN* 1990 — Simply the Best and December *MKN* 1990 — Pattern 8. You will find three waistcoat styles which could be combined with any of these Fair Isle stitch patterns.

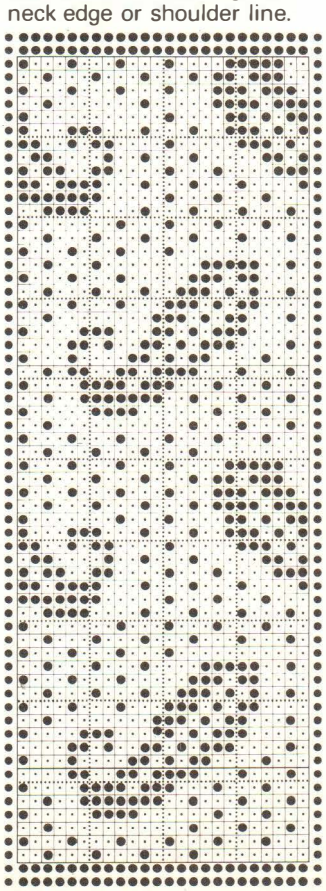
WAISTCOAT A
Yarn: 2 strands of Brockwell Botany.
Method: All paper pattern pieces were charted on to a Knitleader. Position of buttonholes was also marked.
The tension swatch was washed, dried and then steam pressed before measuring.
The finished garment pieces were washed, then tumble dried using a low heat for 15 minutes. This *just* felted the fabric.
Whilst damp, the pieces were blocked and pinned to correct size and shape (needed firm pulling and lots of pins).
Once dry, they were then steam pressed on the wrong side. Seams were joined on a sewing machine using polyester thread and then all edges bound with a shiny braid.



14 sts x 6 rows

WAISTCOAT A

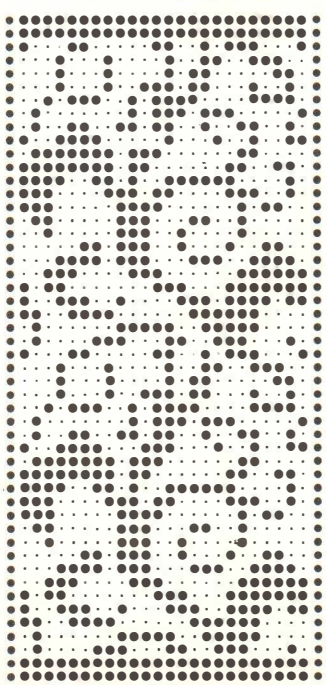
WAISTCOAT B
Yarn: Bonnie's Sable Crepe.
Method: Made completely using the cut and sew technique.
To avoid wastage, each pattern piece was knitted individually. The fabric was washed, dried and steam pressed before cutting.
All seams were joined and buttonholes made on a sewing machine again using a polyester thread. A lining of polyester fabric was made and inserted.
Tip: Strips of interfacing can be used as tape to prevent seams from stretching i.e. neck edge or shoulder line.



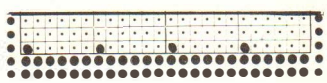
WAISTCOAT B

Pattern 5672 — available from *Patterns Galore*

WAISTCOAT C
Yarn: Chenille in red and 4 ply Wool in black.
Method: Traditional methods of knitting and making up were used here.
The pattern shapes were converted to stitch and row instructions using the tension swatch.
Tip: This combination of yarns and Fair Isle pattern, produces a very rich fabric which doesn't need lining.
Finish edges with double stocking stitch bands.
Incorporate buttonholes into the seam between right front edge and band.



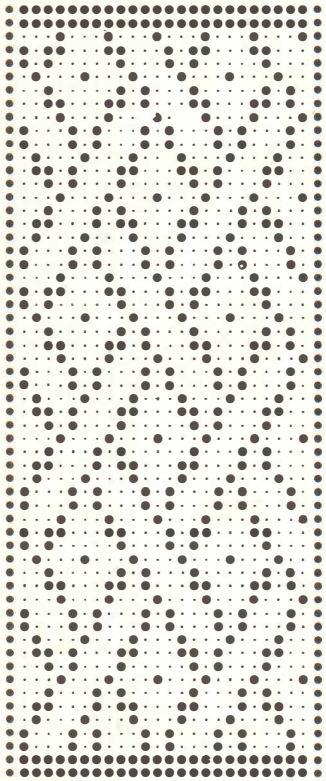
WAISTCOAT C — FRONTS



WASITCOAT C — BACK
Keep locked on row throughout

WAISTCOAT D
Yarn: 3 strands of Silky in red and 3 strands of 1 ply Crepe in black.
Method: The front pattern piece was transferred on to a Knitradar. The finished knitted pieces were blocked to correct shape and measurements, then steam pressed.
A satin fabric was used for all other sections, including the lining. The waistcoat was then assembled using dressmaking techniques.

REQUEST...

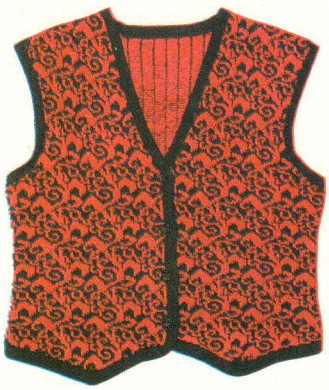


WAISTCOAT D

WAISTCOAT A

WAISTCOAT B — FRONT

WAISTCOAT B — BACK

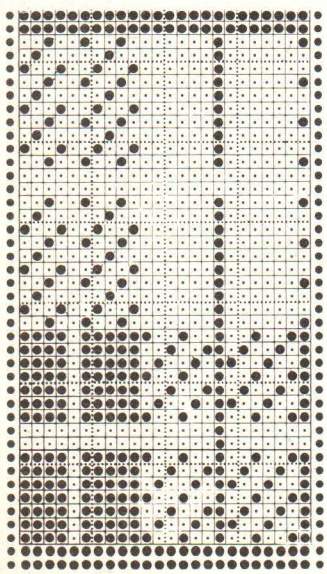


WAISTCOAT C — FRONT

WASITCOAT C — BACK

WAISTCOAT D

WAISTCOAT E
Yarn: 4 ply Wool.
Method: Yet another method of converting all the pattern pieces into stitches and rows — this time the Machine Knitter's Design Board was used.
To create a comparable fabric for the side and back sections, the 1x1 basic punchcard was used. The machine was set to Fair Isle



WAISTCOAT E
AND TARTAN JACKET

WAISTCOAT E

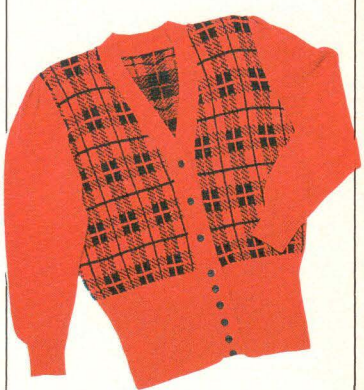
and black yarn was used in both feeders.
After blocking, all seams were joined by hand.
The lining was then made and inserted using the usual dressmaking methods.

TARTAN JACKET
Featured in the Picketts Lock and Newcastle show catalogues 1989.
A very versatile pattern that can be adapted to most individual requirements.
The tartan pattern used for the back and fronts, could easily be substituted by any of the other waistcoat stitch patterns.
You may even like to introduce a third colour into the tartan fabric, e.g a horizontal stripe or by Swiss darning blocks or vertical lines.
The deep welt could be shortened to a standard 4-5cm depth or to give a boxy jacket style, converted to a double stocking stitch hem.
The combination of ideas for these waistcoats and jacket are endless.
Many thanks to Hazel Ratcliffe, Carol Chambers, Viv Pain and Jean Ryder for sharing their stitch patterns and ideas with us.
Now it's over to you, to add your own individual touch by mixing your choice of colour and yarn with stitch pattern and style.

Jackie

TARTAN JACKET

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
YARN: *Atkinson 3 ply Easywash Wool*
FIBRE CONTENT: *100% Pure Wool*
COLOUR: *We used Red (MC) and Black (C)*
STOCKISTS: *To obtain this yarn, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, Wakefield, W. Yorks WF5 9SA*



SIZES
To suit bust 91[96:101]cm.
Finished measurement 98[104:110]cm.
Length 65[67:69]cm.
Sleeve seam 38cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Atkinson 3 ply Easywash Wool.
2 x 200g cones in MC.
1 x 200g cone in C.
9 buttons.
1 pair of shoulder pads.

GARMENT WEIGHS
442g for size 91cm.

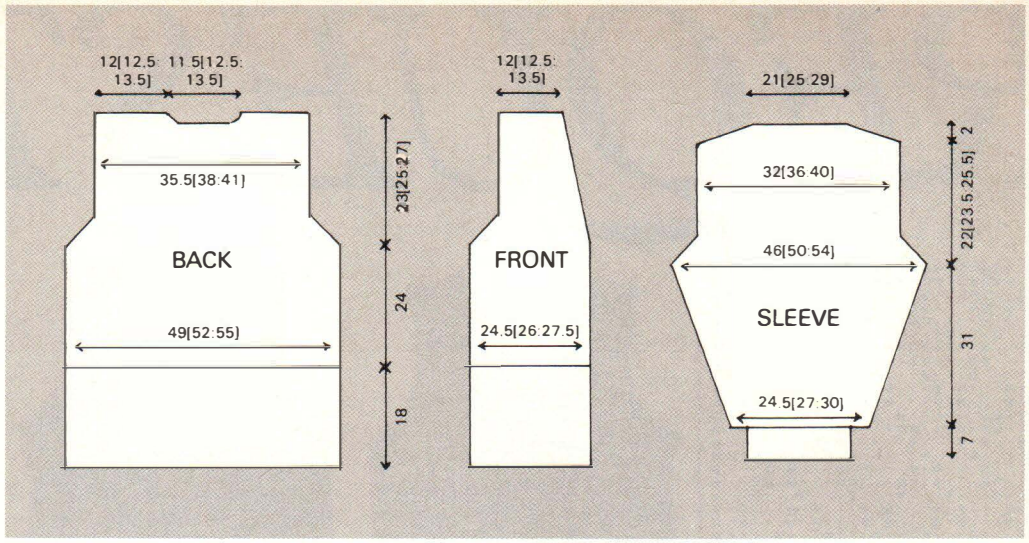
MAIN TENSION
Wash and dry swatch. Steam press before measuring.
35 sts and 37 rows to 10cm measured over Fair Isle patt (tension dial approx 6=MT).
36 sts and 44 rows to 10cm measured over st st (tension dial approx 5=MT).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 89.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

COLOUR SEQUENCE
MC+C, K12 rows.
Hook up floats from 4 and 5 rows below and hang on to Ns.
K14 rows.
C only, K2 rows.
MC+C, K10 rows.
These 38 rows are rep throughout.



BACK
With RB in position, set machine for 2x1 rib. Push 86[91:96] Ns at left and right of centre '0' on MB to WP. 172[182:192] Ns.
* Push corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAL. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K100 rows. Transfer sts to MB.
Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row. Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given, work in patt *. K90 rows.

SHAPE ARMHOLES
Dec 1 st at each end of every row, 10 times. Dec 1 st at each end of every foll alt row, 14 times. 124[134:144] sts. K until RC shows 170[178:186]. CAR.

SHAPE NECK
Make a note of row on punchcard. Using a separate length of MC, cast off the centre 32[36:40] sts. Using nylon cord, K 46[49:52] sts at left by hand taking Ns down into NWP. Cont on rem 46[49:52] sts at right for first side. Dec 1 st at neck edge on every row, 4 times. 42[45:48] sts. Using WY, K a few rows and release from machine.
Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at 170[178:186]. Complete to correspond with first side, reversing shapings.

RIGHT FRONT
With RB in position, set machine for 2x1 rib. Push 86[91:96] Ns at right of centre '0' on MB to WP.
Work as given for back from * to *. K90 rows.

SHAPE FRONT SLOPE AND ARMHOLE
Dec 1 st at left edge on next and every foll 4th row, 20[22:24] times in all. *At the same time*, dec 1 st at right edge on every row, 10 times. Dec 1 st at right edge on every foll alt row, 14 times.
K until RC shows 174[182:190]. 42[45:48] sts. Using WY, K a few rows and release from machine.

LEFT FRONT
Work as given for right front, reversing needle setting and shapings.

SLEEVES
Push 88[98:108] Ns to WP. Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT-1, shape sides by inc 1 st at each end of every foll 3rd row, 39[41:43] times. 166[180:194] sts. K until RC shows 136.

SHAPE TOP
Dec 1 st at each end of every row, 10 times. Dec 1 st at each end of every foll alt row until 116[130:144] sts rem. K until RC shows 232[240:248]. Cast off 5 sts at beg of next 8 rows. Place a marker on the centre st. Cast off rem 76[90:104] sts.

CUFFS
With RB in position, set machine for 2x1 rib. Push 68[72:78] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib.
Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K40 rows. Transfer sts to MB. With wrong side facing, hang lower edge of sleeve evenly on to Ns, dec 20[26:30] sts as you go. Using MT-1, K1 row.
Cast off.

FRONT BAND
With RB in position, set machine for FNR. Push 14 Ns on MB and 15 Ns on RB to WP. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-3, K2 rows. Work a buttonhole over the centre 2 sts, K16 rows, 5 times. RC shows 82. Work a buttonhole over the same Ns as before, K32 rows, 3 times. Work a buttonhole over the same Ns as before, K until RC shows 624[634:644]. Using WY, K a few rows and release from machine.

TO MAKE UP
Wash pieces. With wrong side facing, block out to correct measurements and allow to dry. Steam press. Graft shoulder seams tog. Sew in sleeves, neatly pleating at either side of shoulder seam. Attach band, stretching slightly to fit. Adjust length as required and cast off sts. Join side and sleeve seams. Sew on buttons. Give seams a final steam. Sew in shoulder pads.

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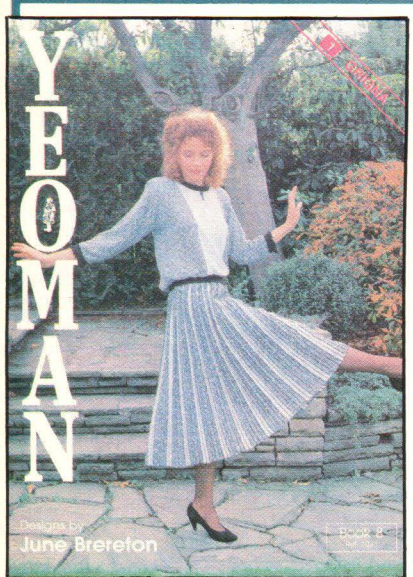

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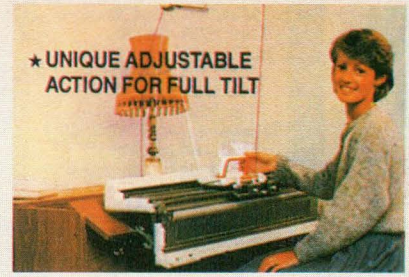

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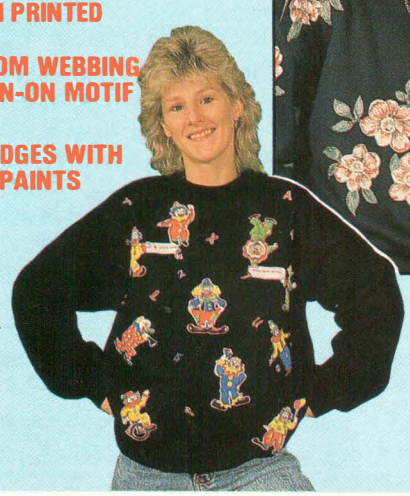

Webster's Punch

Note: Motifs can be arranged to your own preference

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Link-Up

Hello once again to another Link-up — the first of 1991.

I love compiling this article. We have a Link-up folder and as the letters arrive they are slipped into it for safe keeping until needed. Come Link-up time I sit and read them all and then decide which route I shall take round the world. Shall I start in the USA and work eastwards? Or shall I start in the South Pacific and travel westward? Whatever I decide, the experience is always the same — interesting, informative and highly enjoyable. This time we shall start our journey in Australia and another cheery note from our friend Lenny Westerhof in New South Wales.

Dear Editor

Having just read the 'Please can you?' in the September number, I saw the request for Turmix instruction books. Pity enough I lost my own one during a fire but... the Knitmaster Twinmatic is exactly the same. (N for normal knitting, white R/Black R for circular, P for Fisherman's rib and F for Lace, always to be used together with N). If the lady can't get hold of the Knitmaster Twinmatic instruction book let me know as I can photocopy one if needed.

In my last letter I wrote that I would contact Joanne Gwynne in Hong Kong. You know what? When we arrived she had just left the city for two weeks! A pity but these things can't be helped.

To get the Turmix lady started:

Put all needles on front, rear bed up/ 2 ply yarn. (Watch that they are not across each other). Set 1:1. or 2:1. 2:2. Thread the yarn through. Tie it to a weight or hold it by hand. Stitch size 1½. Move carriage from right to left. Hang comb in. Stitch size ¾ of main stitch size. Carriages both on either white or black R (watch that needles are not across each other).

wrong right

Knit 2 rows. Carriage on N and main stitch size. Go on knitting.

Yes, you guessed I did this by memory as I mislaid my Knitmaster book for the moment.

Hope the lady can get hold of the book. If not she knows who will photocopy it for her.

Lenny Westerhof
Gymea
N.S.W. Australia.

Thanks Lenny for your friendly help. Sorry you missed Linking-up with Joanne Gwynne in Hong Kong but I agree with your philosophical attitude. By the way, I mentioned your Dygon suggestion to John Allen and he says it doesn't work so well. 'Bye for now Lenny.

Still in N.S.W., this time a bit of a moan from Pamela Hornsey.

Dear Editor

One thing I am sorry to see go from the magazine was the length of yarn that was copied

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Link-Up

alongside the patterns in your book – you've no idea what a help it was, (I get into the city – Sydney – once every blue moon, and I have to take what wool/yarn the cone supplier has in stock. You've no idea how envious I am of all the suppliers you have in the UK!).

Pamela Hornsey
PO Box 126
Raymond Terrace
N.S.W. 2324
Australia

We always include yarn samples in *MKN* Pamela but not in the collections. In the monthly magazines they are shown in colour, usually somewhere near the back of the book. Hope they help in future.

Now a bit of helpful information for those knitters in and around Brisbane.

Dear Editor
I have purchased a sewing machine shop in Brisbane. At present the shop carries sewing machines, haberdashery and dress materials but, as I am a keen knitter, I wish to carry in the future a range of knitting machine parts, magazines and yarns and – as I expand the shop – carry machines.

Thank you for your great magazine and we would like to wish all your staff and yourself a very merry Christmas from Australia.

Daphne Helwig
Patricia's Sewing Centre
PO Box 372
Cannon Hill Shopping Centre
Wynnum Road, Cannon Hill
4170 Brisbane
Queensland, Australia

We wish you all success in your new venture Daphne. Now a letter from a new reader in Queensland. Mrs Gilbert shared several of her tips with us but for this month I have chosen one which can be of use whichever machine you use, bearing in mind AX patterns on duomatics are TUCK stitch patterns in reality.

Dear Editor
I have just discovered your magazine and found it most interesting. There are patterns for all types of knitters with all kinds of machines.

AX PATTERNS FOR THE PASSAP DUOMATICS
I tried a child's cardigan in an AX Pattern on the front bed. Pattern 96, Passap Stitch Book. K/K (every needle both beds)

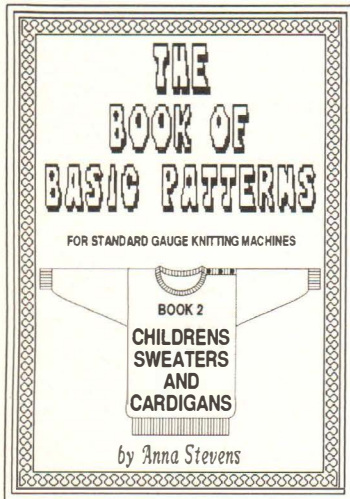
Back bed lock: N
Front bed lock:
2 rows N← Colour 1
4 rows AX 0 Colour 2
Pushers 1 up 1 down on front bed only.

I always used one colour before for these patterns and I got mixed up when attention was diverted as to where I was in the pattern. With a change of colour for each separate dial change I have found it much easier to keep track of the pattern. Also studying when pushers changed and how many loops collected on different needles helped to confirm where I was up to. I'll be using more of these patterns in future now I'm confident of not making mistakes.

On working this AX pattern of four rows on front bed before that two rows of N with left arrow on, one is confronted with a wide stretchy piece of fabric. Which rib is right? For example, say one is doing a jumper for a child with a 27" – 28" chest and the pattern says cast on 60 stitches and rib for 21 rows then change to AX pattern. I tried 1x1 rib first but it only measured 11½" for back. Second I tried 2x1 rib (commercial rib), this measured the same. Then I tried K/K rib, (every needle both beds). The last attempt was just right. It looks good done on tension 4 in 3 ply yarn. It stretches and will fit over the chest of the child but still does not look too loose.

Mrs S A Gilbert
Lowood
Queensland
Australia

Thank you for Linking-up, Mrs Gilbert. Now we move to New Zealand and if you remember last Link-up I ▶



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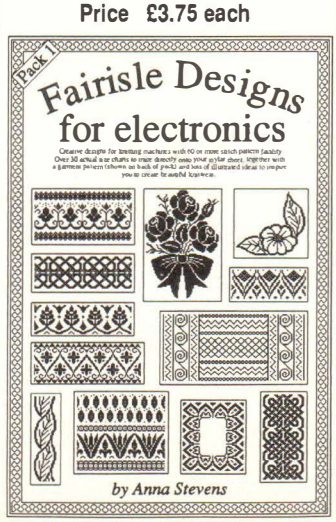

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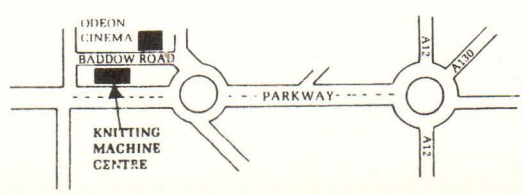

Link-Up

promised to give you Maurice Reynolds' instructions for attaching a piece of rib knitting to a garment when circular rows have been worked to ensure a neat seam. Well, here it is:

A NEAT POCKETED SEAM JOIN

This seaming method is for joining an edge into a 'pocket' formed by circular knitting at the seam edge of a piece of double bed knitting. This could be a full needle rib collar, band or piece of a garment.

Plan the garment so that the double bed pieces are the last to be made. Form the 'pocket' at the top by knitting three rows each bed in circular. MAKE THE LAST ROW KNITTED ON THE RIBBER AT LEAST TWO WHOLE NUMBERS LOOSER than the previous tension. Finish with carriage on the right. Place the edge to be joined into the pocket, right side facing you and draw the main bed needle through it and right out to HP. For right handed knitters, ensure that the ribber is set to half pitch and the right hand ribber needle is to the right of the right hand main bed needle. Also ensure that there are the same number of needles in work on both beds.

It is often necessary to transfer the right hand main bed stitch to the needle on its left and return the empty needle to A position to obtain equal numbers of needles on each bed.

Close all main bed latches.

The left hand rests on the main bed under the piece so that the left thumb and forefinger can draw the main bed needles back to knit off the ribber stitches one at a time as they are transferred up. Commencing with the right hand end, and using the double-eye transfer tool, pick up the stitch from the ribber, draw back the main bed needle until the hinge of the latch just starts to enter the work and then slip the stitch off the transfer tool into the hook of the main bed needle.

You have to gently prise the closed main bed latch sufficiently open with the transfer tool to enable the stitch to be slipped on to the main bed needle.

As soon as the ribber stitch is safely on to the main bed needle, knit it back using the left hand.

Continue until all stitches are off the ribber, drop the ribber bed fully, replace the ribber cover, or cover with a cloth to prevent the work from catching the gate pegs.

Next, bring the work from the main bed down over the ribber so that the main bed needles carrying the stitches are clear, ready for casting off using your favourite method.

A neat finish is obtained by casting off round the gate pegs using the latch tool.

Maurice Reynolds
Remuera, Auckland
New Zealand

Many thanks Maurice. We do appreciate your taking time to Link-up for we know you are a very busy man, as confirmed by Sybil Powell of Okainau, Northland, New Zealand who tells us you service her and her friends' machines. This information comes via Hazel Ratcliffe who heard from Sybil. She was one of our first 'Link-up' participants. She contacted the Silverknowes Club in Edinburgh and now several Scots ladies correspond with members of Sybil's club in New Zealand, creating a close bond around the world.

We now travel several thousand miles westward to France. We so rarely hear from knitters in our close neighbouring country. I was delighted to receive the following.

Dear Editor
I do enjoy receiving ***Machine Knitting News*** *every month – there is very little provision for machine knitters round here, although I do have a very helpful Brother dealer in Nice. The choice of yarn on cone is very limited – mostly cottons or 80/20 acrylic/wool or 'exotic' fluffies. Although there are many Singer shops selling their machines, I've not yet seen any fine yarns on cone! There are fine hand knitting yarns in balls,*

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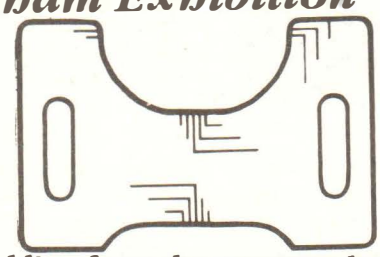

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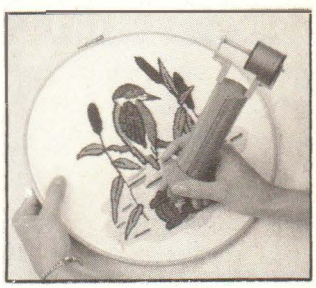

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Link-Up

which means that my wool winder has been working overtime, but nothing like Hobby, Grigna etc.

A suggestion for a future article: in the Brother Punchcard Book 4 there are a few 'lace-like' punchcards using one tuck and one slip button together. I have tried a couple and the effect is rather nice. Logic suggests that by alternating the extra width of tuck and the reduced width of slip, the resulting fabric would be about the same width as stocking stitch and therefore suitable for bands of texture on a plain garment.

Once again many thanks for the magazine.

Jane S Malvern
Tourrettes S/Loup
France

Thank you so much Jane for forging another Link-up between our two countries. Jackie and I recently visited Superba in France and we too were amazed at the lack of suitable coned yarns for machine knitters. One asks 'If they were available would they be wanted?' I'd love to know the answer.

Now Stateside and an interesting comment from a lady who lives over there but has close family connections in this country.

Dear Jean,
I have just returned from a one month long tour teaching in England and have had time to reflect upon my visit.

I teach advanced decorative machine knitting, often mixing knitting with sewing to achieve complete outfits. Here in the USA women regard the knitting machine as an art form, which can produce garments one can be

CONTINUED ON NEXT PAGE

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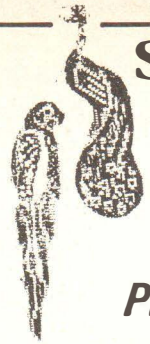

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Link-Up

proud of. We knit to be different, and enjoy wearing our 'one off' creations. However, the garments must be wearable and comfortable.

On previous trips, I noted British women were far more concerned with the practical side of knitting, warmth and durability being the main concern. This is a big part of daily living, but I felt that they were missing out. This trip however, I saw a complete change had taken place. The ladies I taught were excited and receptive. 'We want to do more with our machines' was the main comment I heard. They recognise that their machines can be a 'fashion tool' for the designer garments.

There are hundreds of inexpensive sweaters on the market made in foreign countries which are great to wear for the practical side of living. Why not machine knit for creativity? Hand knitting has always been regarded as a craft, now it is time to recognise that machine knitting is just as wonderful!

Thank you to all the ladies out there who attended my classes and made my job of teaching a lot of fun.

Linda Kilpatrick
Heart of Texas
HCR4, Box 1209
Burnet, Texas 78611
USA

Thanks for Linking-up Linda. I received a letter from your sister Simone telling me she is already in the throes of organising this year's visiting tour for you both in October and that any enquiries about this should be directed to her at:

Simone Howard
38 Windsor Road
Barton Le Clay
Beds MK45 4LX
Tel: Luton 881181

So if anyone is interested in hearing more about these instructional tours just contact Simone.

And finally from UK a little note of thanks from a lady who, over the years, has obviously had to travel nationwide due to her husband's job. Her letter was quite lengthy so it had to be condensed somewhat but Meryl wished to be remembered to all the friends she has made through joining the local knitting club wherever her 'bed' rested.

Dear Editor
I would just like to thank everyone for their kindness and friendship shown to me over the last five years and all I have learnt from them. I have such happy memories and who knows I could return to any of these places sometime in the future. How nice to know that I can look up old friends. October will find me somewhere around Redcar for about six months, so if anyone sees a lonely lady wandering around wool shops, please come and say 'Hello'.

Best wishes to all at MKN.

Meryl Emerson
Alresford
Hants

So the Link-up folder gets closed for another three months but I'm already beginning to wonder where and by whom the 'links' will be forged next time.

Till then, my sincere good wishes.

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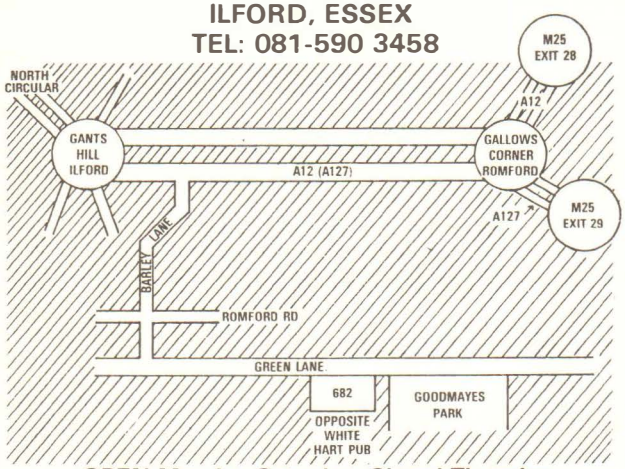

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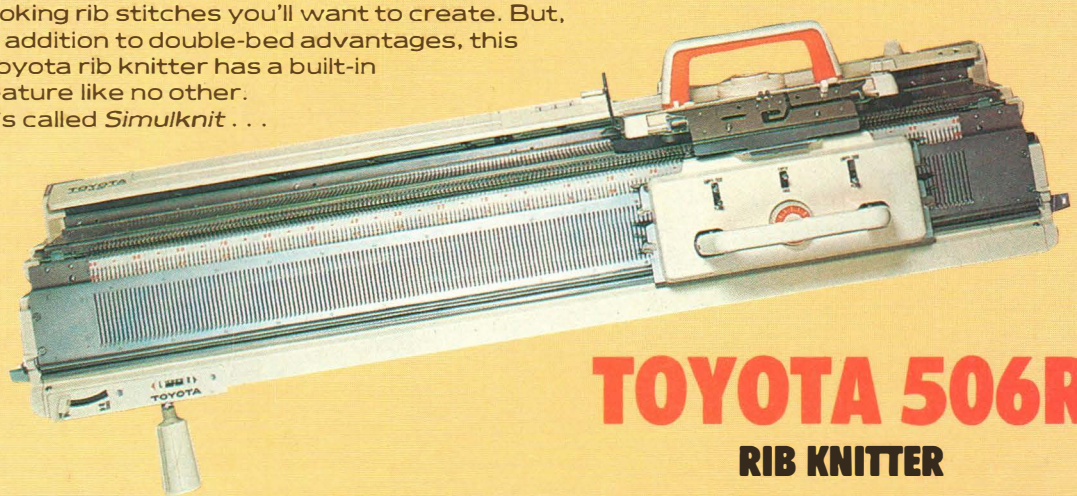

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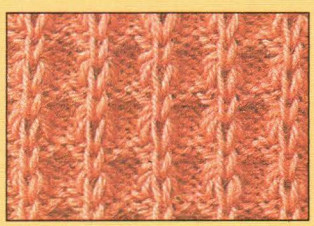
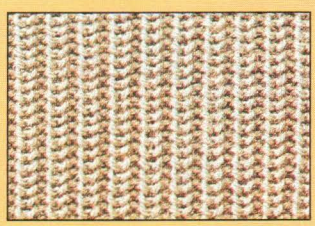
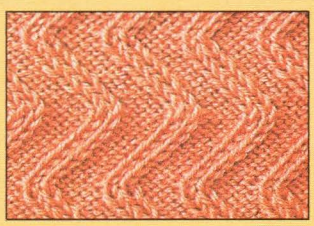

*Tuck pattern rib


*Single fisherman's rib


*Swinging rib

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MKN 3/91

Bramwell

Bramwell is a name known to machine knitters throughout the world. This family business was started in the '60s by Neville Bramwell and a colleague. Neville's father had always worked in the spinning industry and Neville followed in his footsteps immediately on leaving school at the age of 13! So for twenty years he worked and learned and acquired a full understanding of all facets of yarn production.

It was Neville's father's name that was chosen for the company – F.W. Bramwell – and his father, an ex-Mayor of Blackburn, was the firm's first employee.

Initially, the company was not involved in yarn for domestic machines. In those days, machine knitters used balled yarn which was then available in 2, 3 or 4 ply (there was little DK around). Coned yarn was almost unheard of.

It was not until Mary Weaver, a pioneer domestic machine knitter, approached F.W. Bramwell & Co Ltd and asked for 'two cones of each colour' of their 2/40s industrial yarn that things started to happen. The link was forged between one of the country's foremost machine knitters and what was to become the country's foremost supplier of coned yarn for the domestic machine knitter. The rest is history.

Cone bands giving details of fibre content and recommended washing instructions

Mary opened up an entirely new market for Bramwell yarns and slowly but surely the company made progress in this hitherto unexplored area.

In those early days no-one anticipated the explosive growth of the market. In the '70s and '80s machine knitting flourished until it became one of the country's leading crafts. Thousands of machines were imported and ladies by the score mastered their mysteries. It was soon evident that the machines had a ravenous appetite for yarn; 500 grams (several hundred yards in length) could be knitted in a few hours. If the price of the yarn was right then inexpensive, very wearable garments could be produced.

As world economies fluctuated and the cost of natural fibres, such as wool, began to rise the industry was given a fillip by the increasing availability of man-made

The 20 superb shades of Chunky Mohair

a profile...

fibres. These had been refined and perfected by large companies such as Du Pont and ICI, whose trade-named fibres became more and more available. The strength, durability and terrific colour potential of these synthetic fibres made them ideal for machine knitting. So Bramwell's acrylic yarn was born and today is sold throughout the world. The range has extended to 32 repeatable colours.

About five years ago Bramwell introduced two yarns which are a machine knitter's dream – Hobby and Artistic. These fashion yarns are imported from Greece. Of course, like all fashion orientated crafts, demands are constantly changing. New colours have to be introduced as fashion dictates and the media plays an important role; for when one of the Royal ladies appears in a particularly attractive colour then that colour will disappear from Bramwell's warehouse within a matter of days. Likewise, yarns suitable for textures have to be considered, particularly when it becomes a big fashion trend as it is just now. Once again the company has responded and developed Heathermix. This is really an extension of their 4 ply range, being the same quality yarn but spun in subtle mixtures of shading (12 in all).

The firm celebrated its first 25 years in business by launching Celebration, a fashion yarn which won immediate popularity with knitters. A more recent addition is Chunky Mohair. This is a quality yarn, 78% mohair, 13% wool and 9% nylon. It is ideal for chunky machines and because it is on a 450g cone it takes only one to knit a lady's garment; as an added incentive, a free pattern comes with every cone.

A selection of the new Heathermix range

Neville and his family keep in touch not only with the market but with their own workforce. Neville sometimes works alongside the lads on the warehouse floor. His son Tony deals with sales and another son Peter daily checks the delivery and despatch of yarn to all parts of the world. His daughter Alison keeps the orders flowing smoothly.

Everything is on a computer. The stock position of each individual colour of each different yarn is available at the touch of a button. Records are constantly updated; as each order is received it is fed into the computer and the yarn situation in the warehouse is constantly monitored. No small feat when you consider that Bramwell has 800 UK outlets, as well as distributors in a dozen other countries and most recently in the Soviet Union. Neville sees the East European countries as the place for the next surge in machine knitting and I think he's right.

The design studio, in the capable hands of Eileen Metcalf, prepares garments and patterns for all types of machine using the full Bramwell range. Recently they have collaborated with ***MKN*** *who now produce the* ***'Spinners Collection'*** *featuring Bramwell yarns four times a year as well as the* ***Children's Collections.*** *And what for the future?*

Neville and Tony are working on arrangements for the second British and American Expo in Denver 1992. This event is one you should not miss.

As you would expect from a firm that has adapted and grown over more than 25 years, many other ideas for the future are constantly being considered. Some are quite revolutionary for this company but, without doubt, they will be tackled with verve and imagination by Neville and his team who will keep on providing that special something that is the lifeblood of the industry.

IMAGES

Helen Coward offers a touch of spring this month

Cast off those winter blues and say hello to a touch of spring, courtesy of the 6000E.

I have never had much success with real house plants, but I particularly like this larger than life knitted version. It is big, bold and can be as colourful as you wish. Just the thing for those first visits of the new year to the flower borders, when nothing appears to be moving and summer seems a lifetime away. There should certainly be no difficulty spotting you among the sleeping herbaceous perennials with a giant pot of pansies on your back!

I chose mixtures for the motif colours. They increase the interest of the design, providing texture as well as adding realism. A brightly coloured random yarn could be used to great effect on the flowers, as indeed could something more muted on the leaves. Living plants are very rarely just one colour. Look closely at the 'green' leaves of almost any tree and you will see that they are, in fact, a mix of yellows, browns and many shades of green. If you really want to stand out in a crowd, there is no law that says flower pots have to be terra cotta brown, either.

Have some blooming fun with our image this month.

Helen

STITCH PATTERN A
180

STITCH PATTERN B
Read in your cards as stitch pattern B.

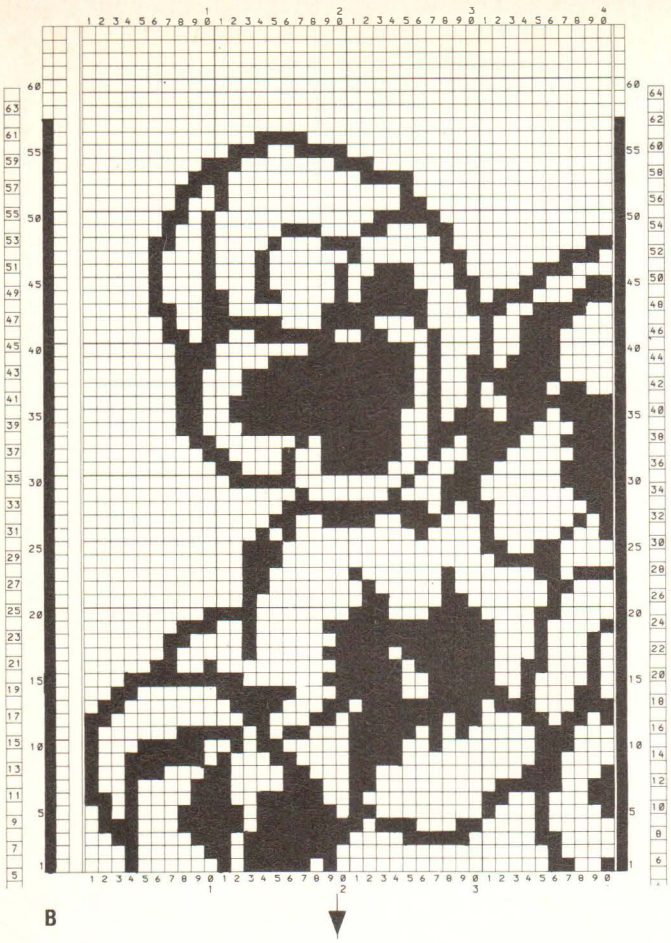
TENSION
Front bed 4¾. Back bed 4¼.

YARN
Minstrel from Christiana Wools.
Dragon (ginger) pot, copse green leaves and mariner blue flowers, on pipe (fawn) background.

FIBRE CONTENT
80% acrylic, 20% wool. Machine washable and can be pressed.

SIZE
4 sheets. 80 stitches wide, 484 rows high. 32cm wide, 43cm high.

COLOUR CHANGES
Change second colour to leaf colour on row 157 and to flower colour on row 233.



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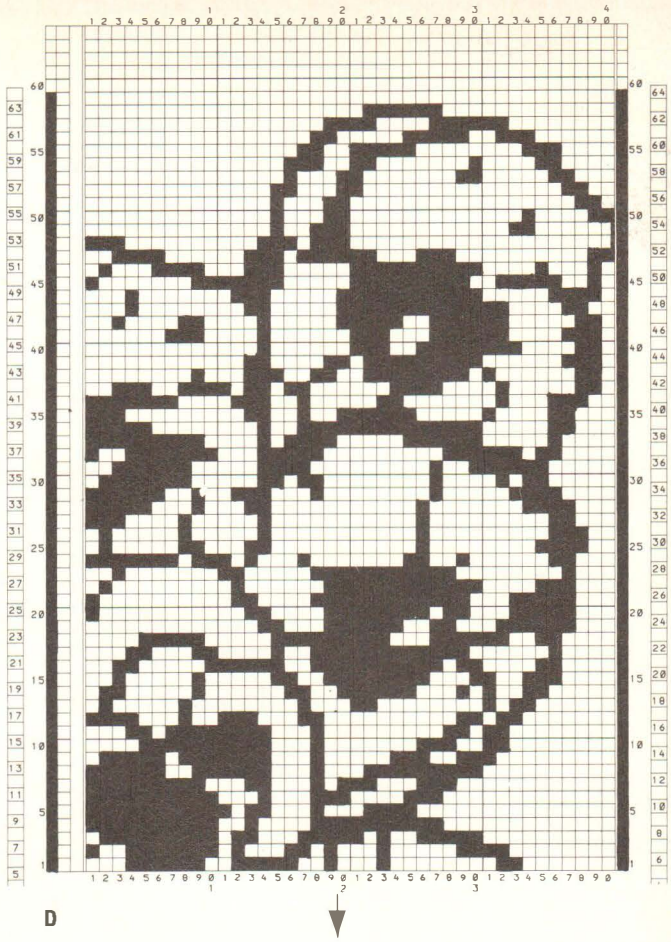

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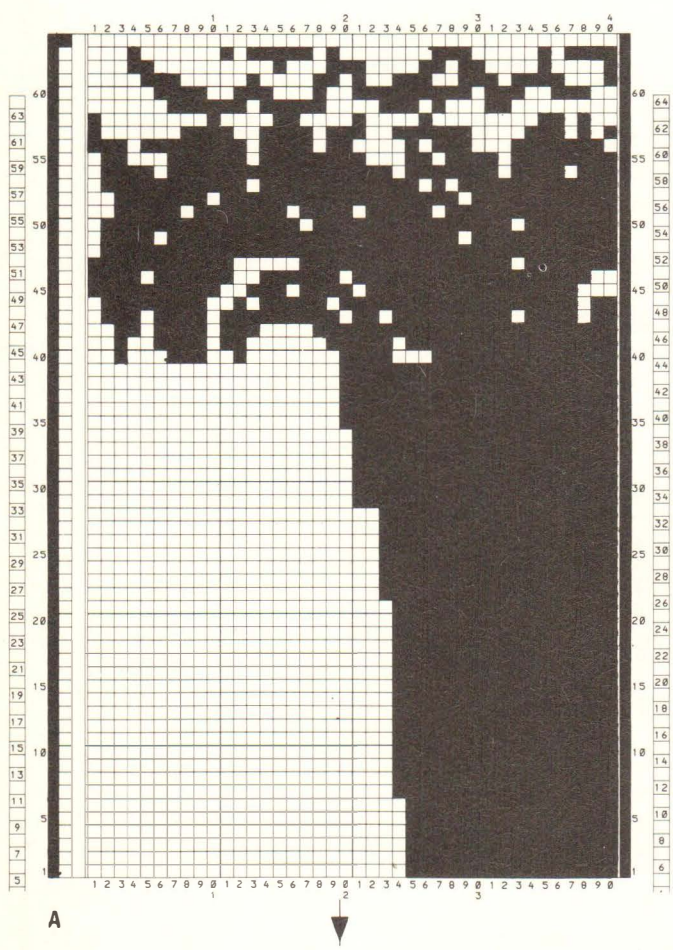

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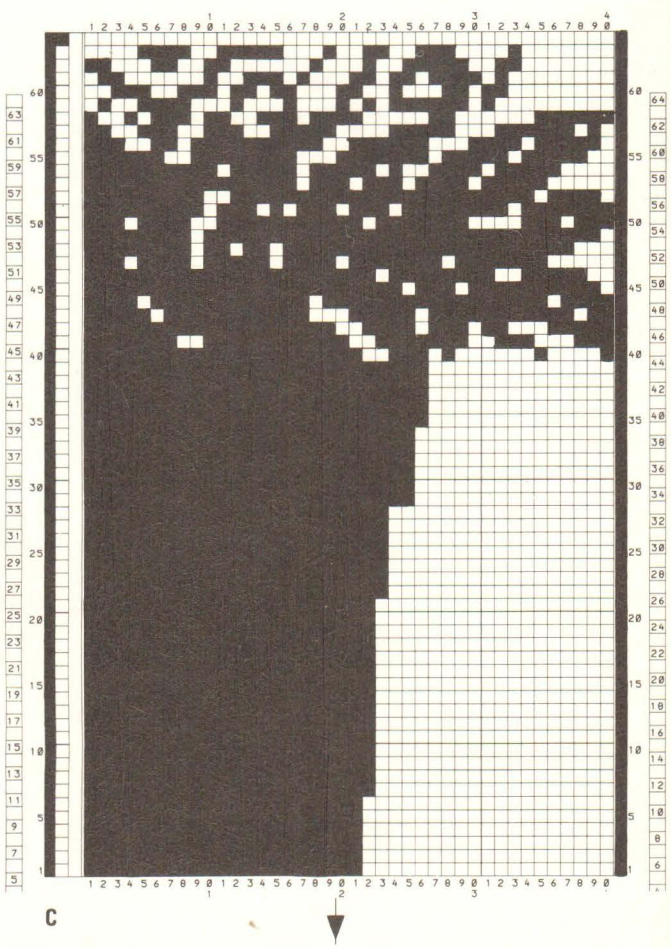

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ALL *"Ho! Ho! Ho!"*
JACKIE *"What about this one. Any six cones of Instant Fair isle for £16.50?"*
JUDY *"That's still 25p dearer than our regular price!"*
ALL *"Ha! Ha! Ha!" And so on, and so on.*

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1

Grape Sweater

ILLUSTRATED ON PAGE 63

MACHINES: *These instructions are written for chunky 24 st punchcard machines without ribber*
YARN: *Texere Falkland Aran*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Cream (MC), Black (A) and Scarlet (B)*
STOCKISTS: *To obtain this yarn, please write to Texere Designer Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ*

SIZES
To suit bust 96[101:106:111]cm.
Finished measurement 102[106:110:117]cm.
Length 63cm.
Sleeve seam 49cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Texere Falkland Aran.
600g in MC.
150g in A.
50g in B.

GARMENT WEIGHS
640g for size 96cm.

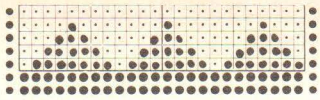
MAIN TENSION
18.5 sts and 25 rows to 10cm measured over st st (tension dial approx 3··).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 89.

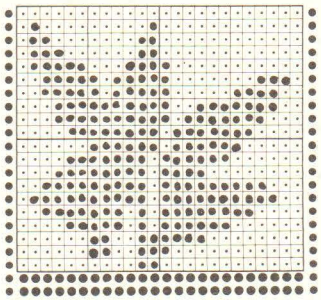
NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS
Punch cards before starting to knit.

GRAPE MOTIF
This is made up of 7 rows of bobbles and a single motif using punchcard 2 as shown in Diagram 1.



PUNCHCARD 1



PUNCHCARD 2

Commence the first bobble over 3 Ns as given below. Work 3 rows of MC between each row of bobbles.
When last row of bobbles is complete, insert punchcard 2 and lock on first row. Set machine for single motif over Ns given below. Using MC, K1 row. Release punchcard. Set carriage for single motif knitting. Using MC+A, K19 rows. Set machine for st st.
38 rows will have registered on the RC.

BOBBLE
Each bobble is worked over a group of 3 sts. Using a separate length of B, manually K1 row, right to left over the 3 sts.
Turn, miss the first st, and K the next 2 sts.
Rep this last row, 5 times more. 7 rows have been worked.
Pick up right loop from 7 rows below and hang on to N at left.
Pick up left loop from 7 rows below and hang on to N at right.

POSITION OF MOTIFS
BACK AND FRONT
FIRST MOTIF
RC 12 — work first bobble over Ns 5, 4 and 3 at left of centre '0'.
RC 30 — set for single motif over Ns 12-0-12.
SECOND MOTIF
RC 50 — work first bobble over Ns 29, 28 and 27 at left of centre '0'.
RC 68 — set for single motif over Ns 36-13 at left of centre '0'.
THIRD MOTIF
RC 88 — work first bobble over Ns 20, 21 and 22 at right of centre '0'.
RC 106 — set for single motif over Ns 13-36 at right of centre '0'.
LEFT SLEEVE
RC 54 — work first bobble over Ns 5, 4 and 3 at left of centre '0'.
RC 72 — set for single motif over Ns 12-0-12.
RIGHT SLEEVE
RC 12 — work first bobble over Ns 5, 4 and 3 at left of centre '0'.

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1

RC 30 — set for single motif over Ns 12-0-12.

BACK

Push 44[46:48:51] Ns at left and right of centre '0' to WP. 88[92:96:102] Ns. Using A, cast on using 'e' wrap method. CAR.
Set RC at 000. Using MT-1··, K18 rows.
* Release every 3rd st and ladder down. Using latch tool, pick up loop and latch up. Rehang st on to empty N. Rep with every 4th st, thus forming a 2x2 rib *.
Set RC at 000. Using MT, inc 1 st at each end of every foll alt row, 3 times.
At the same time, when RC shows 3, insert punchcard 1 and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and A in feeder 2/B, K4 rows. RC shows 8. 94[98:102:108] sts. Set machine for st st. Using MC, K until RC shows 12.
Commence grape motifs. K until RC shows 76. Place a marker at each edge. K until RC shows 126. 3 motifs have been worked.
Using MC, K until RC shows 142. Using WY, K a few rows over 31[33:35:38] sts at right and release from machine.
Rep over 31[33:35:38] sts at left.
Using WY, K a few rows over rem 32 sts and release from machine.

FRONT

Work as given for back until RC shows 122. CAR.

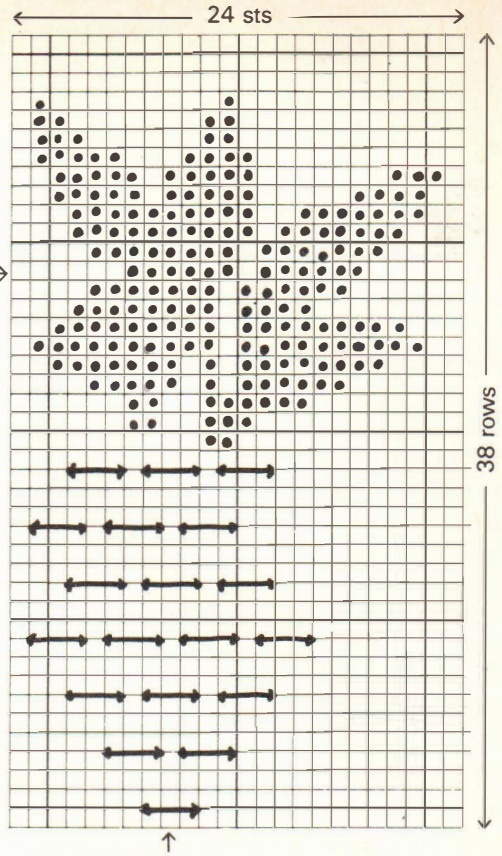
SHAPE NECK

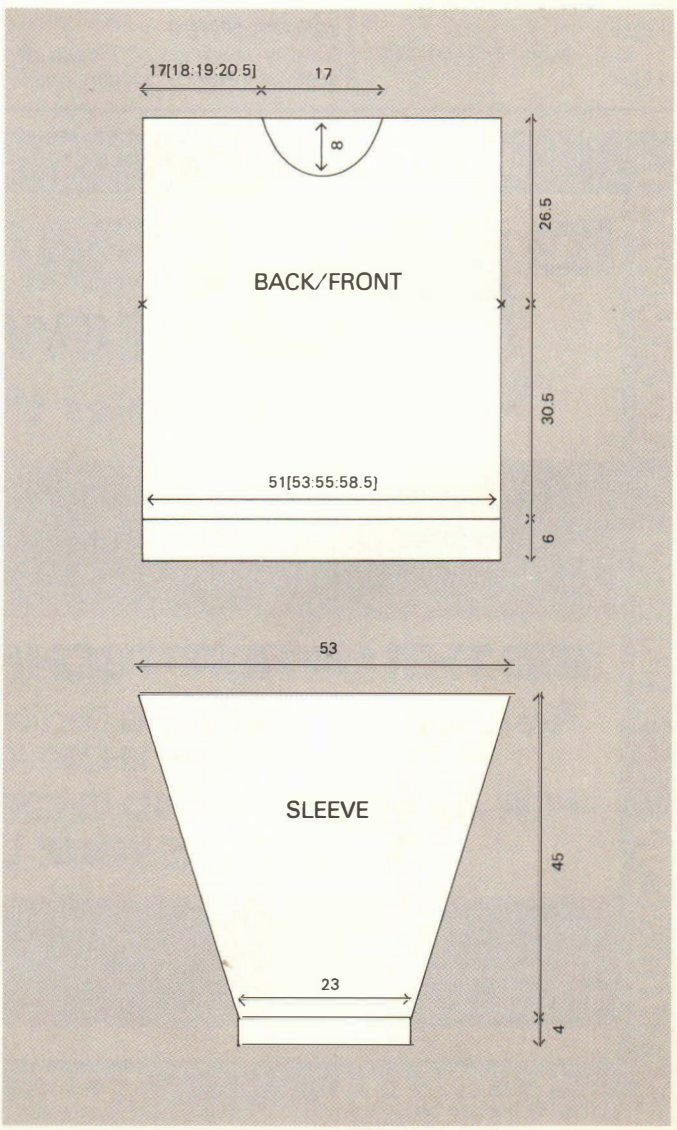
Using a separate length of MC, cast off the centre 8 sts. Using nylon cord, K 43[45:47:50] sts at left by hand taking Ns down into NWP. Cont on rem 43[45:47:50] sts at right for first side.
K1 row. Cast off 3 sts at beg of next row. K1 row. Cast off 2 sts at beg of next row and foll alt row. K1 row. Dec 1 st at beg of next and every foll alt row, 5 times in all. 31[33:35:38] sts.
K until RC shows 142. Using WY, K a few rows and release from machine.
Unravel nylon cord over rem sts at left. Reset RC at 122. Complete to correspond with first side, reversing shapings.

SLEEVES

Push 21-0-21 Ns to WP. 42 Ns. Using A, cast on using 'e' wrap method. CAR. Set RC at 000. Using MT-1··, K10 rows.
Work as given for back from * to *.

DIAGRAM 1


24 sts
38 rows
single motif using Punchcard 2
KEY:
□ = 1 st and 1 row.
⟷ = bobble
Commence first bobble on group of 3 Ns given in instructions



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1

Grape Sweater

Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 4th row, 28 times in all. *At the same time*, when RC shows 3, insert punchcard 1 and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and A in feeder 2/B, K4 rows.
Set machine for st st. Cont using MC, keeping inc at sides correct and commencing grape motif on row indicated.
K until RC shows 112. 98 sts. Mark the centre st. Cast off.

NECKBAND
Graft one shoulder seam tog. Push 72 Ns to WP. With wrong side facing, hang back neck over 32 Ns and front neck over 40 Ns.
Using A and MT+1·, K1 row. Using MT-1··, K22 rows. Work as given for back from * to *. Cast off.

NECK TRIM
Push 77 Ns to WP. Using WY, cast on and K a few rows ending CAL. Set RC at 000. Using A and MT, K3 rows.
Set carriage to hold. Push 70 Ns at left to HP. Cont on rem 7 Ns at right.
** K2 rows. Dec 1 st, fully fashioned method, at each end of next and foll alt row. 3 sts rem. Transfer the edge sts on to the centre N. Fasten off. Return the next 7 Ns at right from HP to WP **.
Rep from ** to ** across the work.

TO MAKE UP
With wrong side facing, press to correct measurements, omitting bobbles.
Graft rem shoulder seam tog. Join neckband seam. Pin neck trim in position. Backstitch in place through open loops of first row work in A, unravelling WY as required.
Sew in sleeves between markers and matching centre marker to shoulder seam. Join side and sleeve seams.

2

Man's 'V' Neck Sweater

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
MACHINES WITHOUT RIBBER: *See page 89*
YARN: *Atkinson Wharfdale*
FIBRE CONTENT: *45% Acrylic, 30% Nylon, 25% Wool*
COLOUR: *We used Black (MC) and Cream (C)*
STOCKISTS: *To obtain this yarn, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, W. Yorks WF5 9SA*

SIZES
To suit chest 91[96:101:106:111:116]cm.
Finished measurement 97[102:107:112:116:122]cm.
Length 65.5[65.5:65.5:68:68:68]cm.
Sleeve seam 51[53:53:54:54:54]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Atkinson Wharfdale.
1 x 400g cone in MC.
1 x 400g cone in C.

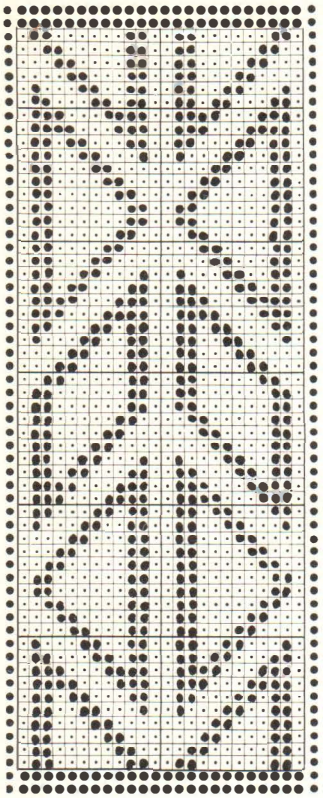
GARMENT WEIGHS
400g for size 101cm.

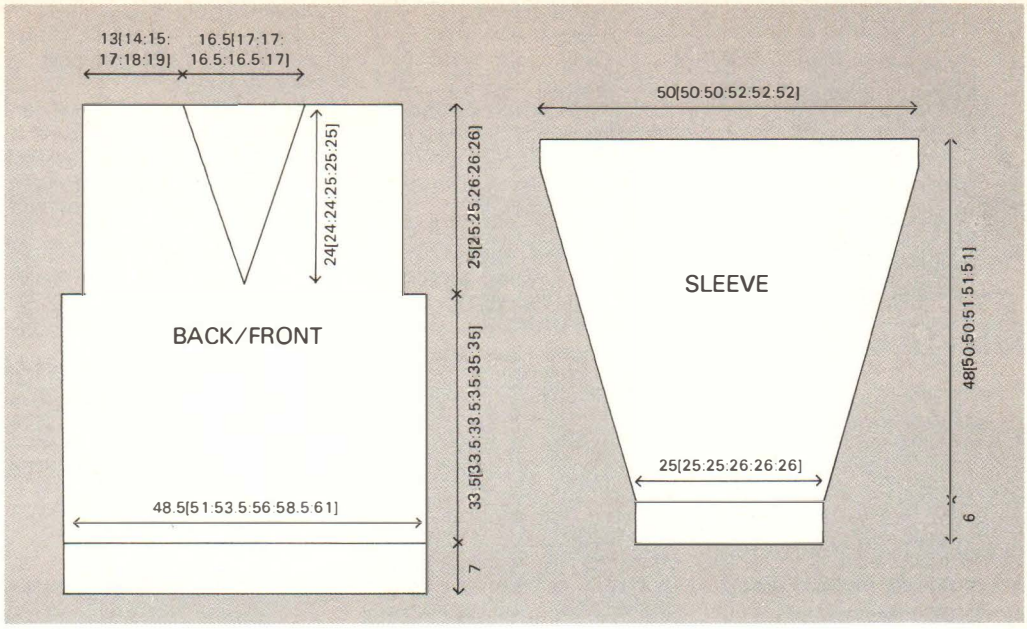
MAIN TENSION
32 sts and 32 rows to 10cm measured over Fair Isle patt (tension dial approx 9).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 89.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.





BACK
With RB in position, set machine for 1x1 rib. Push 156 [164:172:180:188:196] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-6/MT-6, K29 rows. Transfer sts to MB. Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row.
Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt.
K 108[108:108:112:112:112] rows.

SHAPE ARMHOLES
Cast off 10 sts at beg of next 2 rows. 136[144:152:160:168:176] sts.
K until RC shows 188[188:188:196:196:196].
Using WY, K a few rows over 42[45:49:54:58:61] sts at right and release from machine.
Rep over 42[45:49:54:58:61] sts at left.
Cast off rem 52[54:54:52:52:54] sts.

FRONT
Work as given for back until RC shows 112[112:112:116:116:116]. CAR.

SHAPE NECK
Make a note of row on punchcard. Using nylon cord, K 68[72:76:80:84:88] sts at left by hand taking Ns down into NWP. Cont on rem 68[72:76:80:84:88] sts at right for first side.
Dec 1 st at neck edge on every foll alt row, 8[11:13:4:4:7] times. 60[61:63:76:80:81] sts.
Dec 1 st at neck edge on every foll 3rd row, 18[16:14:22:22:20] times. 42[45:49:54:58:61] sts. K until RC shows 188[188:188:196:196:196].
Using WY, K a few rows and release from machine.
Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at 112 [112:112:116:116:116]. Complete to correspond with first side, reversing shapings.

SLEEVES
With RB in position, set machine for 1x1 rib. Push 80[80:80:84:84:84] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-6/MT-6, K25 rows. Transfer sts to MB. Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row.
Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt.
Shape sides by inc 1 st at each end of every foll 3rd row, 16[10:10:10:10:10] times. 112 [100:100:104:104:104] sts.
Inc 1 st at each end of every foll 4th row, 24[30:30:31:31:31] times. 160[160:160:166:166:166] sts. K until RC shows 154 [160:160:164:164:164]. Cast off.

NECKBAND
BACK AND RIGHT FRONT SECTION
Graft right shoulder seam tog.
With RB in position, set machine for 1x1 rib. Push 123 [125:125:127:127:129] Ns on MB and corresponding Ns on RB to WP.
* Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, inc 1 st at left edge on next and every foll alt row, 6 times in all. K1 row. RC shows 12. Transfer sts to MB *.
With wrong side facing, hang back neck over 47[49:49:47:47:49] Ns and right front neck over rem Ns. Using MT, K1 row. Cast off.

LEFT FRONT SECTION
With RB in position, set machine for 1x1 rib. Push 76[76:76:80:80:80] Ns on MB and corresponding Ns on RB to WP. Work as given for first section from * to * but inc at right edge.
With wrong side facing, hang rem left front neck edge on to Ns. Using MT, K1 row.
Cast off.

TO MAKE UP
With wrong side facing, block and steam pieces to correct measurements.
Graft left shoulder seam tog.
Sew in sleeves. Join side and sleeve seams.
Join neckband seams.

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3

Lady's Slip Stitch Sweater

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*

MACHINES WITHOUT RIBBER: *See page 89*

YARN: *Amberyarn Academy and Bonnie's Poodle*

FIBRE CONTENT: *Academy is 100% Courtelle. Poodle is 80% Acrylic, 20% Nylon*

COLOUR: *We used Academy in Petrol (MC) and Poodle in Grey 302 (A) and Pink 306 (B)*

STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to Amberyarn, Dock Mills, Dockfield Terrace, Shipley, W. Yorks BD17 7AW or Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP*

SIZES
To suit bust 86[91:96:101]cm.
Finished measurement 99[105:111:118]cm.
Length 63.5cm.
Sleeve seam 38cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Amberyarn Academy.
1 x 400g cone in MC.
Bonnie's Poodle.
1 x 500g cone in A.
1 x 500g cone in B.
1 pair of shoulder pads.

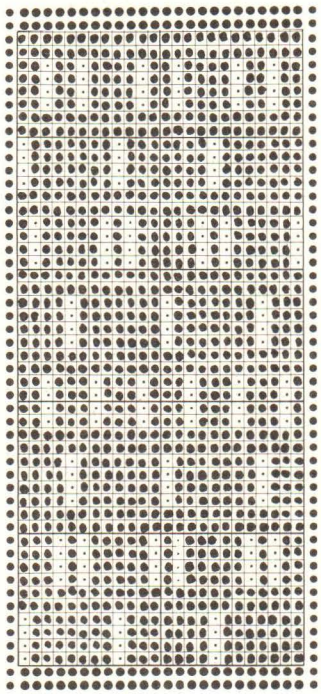
GARMENT WEIGHS
402g for size 96cm.

MAIN TENSION
25.5 sts and 75 rows to 10cm measured over slip st patt (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 89.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit. Set card to rotate every 2 rows (elongate).



COLOUR SEQUENCE
Using A, K8 rows.
Using MC, K4 rows.
Using B, K8 rows.
Using MC, K4 rows.
These 24 rows are rep throughout.

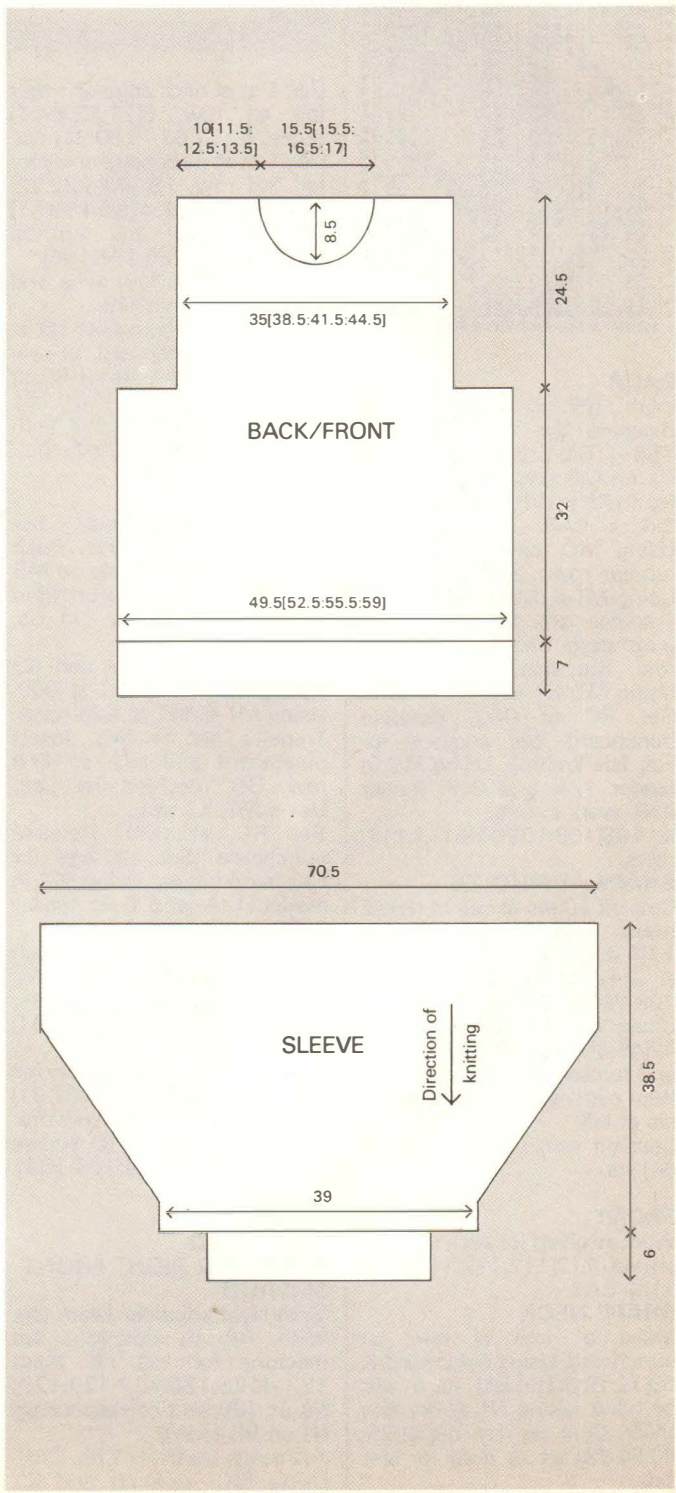
BACK
With RB in position, set machine for 1x1 rib. Push 126[134:142:150] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K36 rows. Transfer sts to MB. Using MT, K1 row. Insert punchcard and lock on first row. Set machine for patt. K1 row.
Set RC at 000. Release punchcard and set to elongate. Set carriage for slip st knitting. Foll colour sequence given, work in patt.
K until RC shows 240.

SHAPE ARMHOLES
Cast off 18 sts at beg of next 2 rows. 90[98:106:114] sts. K until RC shows 420.
Set machine for st st. Using MC, K2 rows.
Using WY, K a few rows over 25[29:32:35] sts at right and release from machine.
Rep over 25[29:32:35] sts at left.
Using WY, K a few rows over rem 40[40:42:44] neck sts and release from machine.

FRONT
Work as given for back until RC shows 360. CAR.

SHAPE NECK
Make a note of row on punchcard. Using nylon cord, K 50[54:58:62] sts at left by hand taking Ns down into NWP. Cont on rem 40[44:48:52] sts at right for first side.
Dec 1 st at neck edge on next and every foll 3rd row, 15[15:16:17] times in all. 25[29:32:35] sts. K until RC shows 420.
Set machine for st st. Using MC, K2 rows. Using WY, K a few rows and release from machine.
Unravel nylon cord over the centre 10 sts. Using WY, K a few rows and release from machine.
Unravel nylon cord over rem 40[44:48:52] sts at left. Reset punchcard on row previously noted. Reset RC at 360. Complete to correspond with first side, reversing shapings.

NECKBAND
Graft one shoulder seam tog.
With RB in position, set machine for 1x1 rib. Push 120[120:122:124] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-3/MT-3, K8 rows. Using MT-4/MT-4, K6 rows. Using MT-2/MT-2, K1 row. Using MT-4/MT-4, K6 rows. Using MT-3/MT-3, K7 rows.
Transfer sts to MB. With wrong



side facing, hang back neck over 40[40:42:44] Ns, side neck over 35 Ns, centre front neck over 10 Ns and rem side neck over 35 Ns.
Using MT+1, K1 row.
Cast off.
Graft rem shoulder seam tog.

SLEEVES (KNITTED DOWNWARDS)
Push 180 Ns to WP. Using WY, cast on and K a few rows ending CAR. Using MC and MT-1, K3 rows. Insert punchcard and lock on first row. Set machine for patt. K1 row.
Set RC at 000. Release punchcard and set to elongate. Set carriage for slip st knitting. Foll colour sequence given, work in patt. K until RC shows 100.
Shape sides by dec 1 st at each end of next and every foll 4th row, 40 times in all. 100 sts.
K until RC shows 288.
Set machine for st st.
Using MC, K2 rows.
Using WY, K a few rows and release from machine.

CUFFS
With RB in position, set machine for 1x1 rib. Push 70[70:76:76] Ns on MB and corresponding Ns on RB to WP.
Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K30 rows. Transfer sts to MB. With wrong side facing, hang lower edge of sleeve on to Ns, dec 30[30:24:24] sts evenly as you go. Using MT+1, K1 row.
Cast off.

ATTACH SLEEVE TO ARMHOLE
Push 120 Ns to WP. With right side facing, hang one armhole edge evenly on to Ns.
With wrong side facing, hang first row of sleeve on to Ns, placing 2 sts on to the centre 60 Ns.
Using MC and MT+1, K1 row.
Cast off.
Rep for rem sleeve.

TO MAKE UP
Sew side of sleeve to cast off edge of armhole.
Join side and sleeve seams.
Join neckband seam. Fold neckband in half to inside and slip stitch cast on edge in place.
Insert shoulder pads.

4

Infant's Outfit

MACHINES: *These instructions are written for standard gauge punchcard machines with garter carriage. We used a Brother 836 with KG II*
YARN: *Yeoman Cashmilon 4 ply*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Aran (MY)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 31 High Street, Kibworth, Leics. LE8 0HS*

SIZES
To suit chest 46[51:56:61]cm.
SWEATER
Finished measurement 54[58:64:68]cm.
Length 28[32:37:42]cm.
Sleeve seam 21[23:26:30]cm.
TROUSERS
Finished hip measurement 56[60:64:68]cm.
Inside leg 24[26:30:33]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Cashmilon 4 ply.
1 x 500g cone in MY.
Waist length of elastic.

GARMENT WEIGHS
Sweater: 105g for size 51cm.
Trousers: 97g for size 51cm.

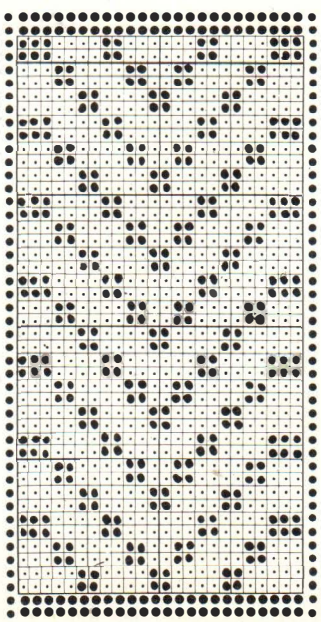
MAIN TENSIONS
Sweater: 29.5 sts and 43 rows to 10cm measured over garter st patt (tension dial approx 7=MT).
Trousers: 28 sts and 38 rows to 10cm measured over st st (tension dial approx 7=MT).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 89.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
We used card 4B from the garter carriage basic pack.
If necessary punch card as shown before starting to knit.

BACK
Push 80[86:94:100] Ns to WP.
* Attach garter carriage. Using MY and MT-5, cast on. CAR.
Insert punchcard for 1x1 rib. Set RC at 000. K 22[22:28:28] rows.
Insert punchcard for main patt. Set RC at 000. Using MT, work in patt *.
K 52[64:78:94] rows.
SHAPE ARMHOLES
Cast off 5[5:6:6] sts at beg of next 2 rows. 70[76:82:88] sts. K until RC shows 98[114:132:152]. CAR.
SHAPE NECK
Make a note of row on punchcard. Using a separate length of MY, cast off the centre 20[24:28:32] sts. Using nylon cord, K 25[26:27:28] sts at left by hand taking Ns down into NWP. Cont on rem 25[26:27:28] sts at right for first side.
K1 row. Cast off 2[2:3:3] sts at beg of next and every foll alt row, 2[3:1:2] times in all. K 1[0:1:1] row. Cast off 1[0:2:2] sts at beg of next and every foll alt row, 1[0:2:1] times in all. 20 sts. RC shows 104[120:138:158]. Cast off.
Unravel nylon cord over sts at left. Reset RC at 98[114:132:152]. Starting at correct position in patt, complete to correspond with first side, reversing shapings.



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FRONT
Work as given for back until RC shows 82[98:106:126]. CAR.
SHAPE NECK
Make a note of row on punchcard. Using a separate length of MY, cast off the centre 10[12:14:16] sts. Using nylon cord, K 30[32:34:36] sts

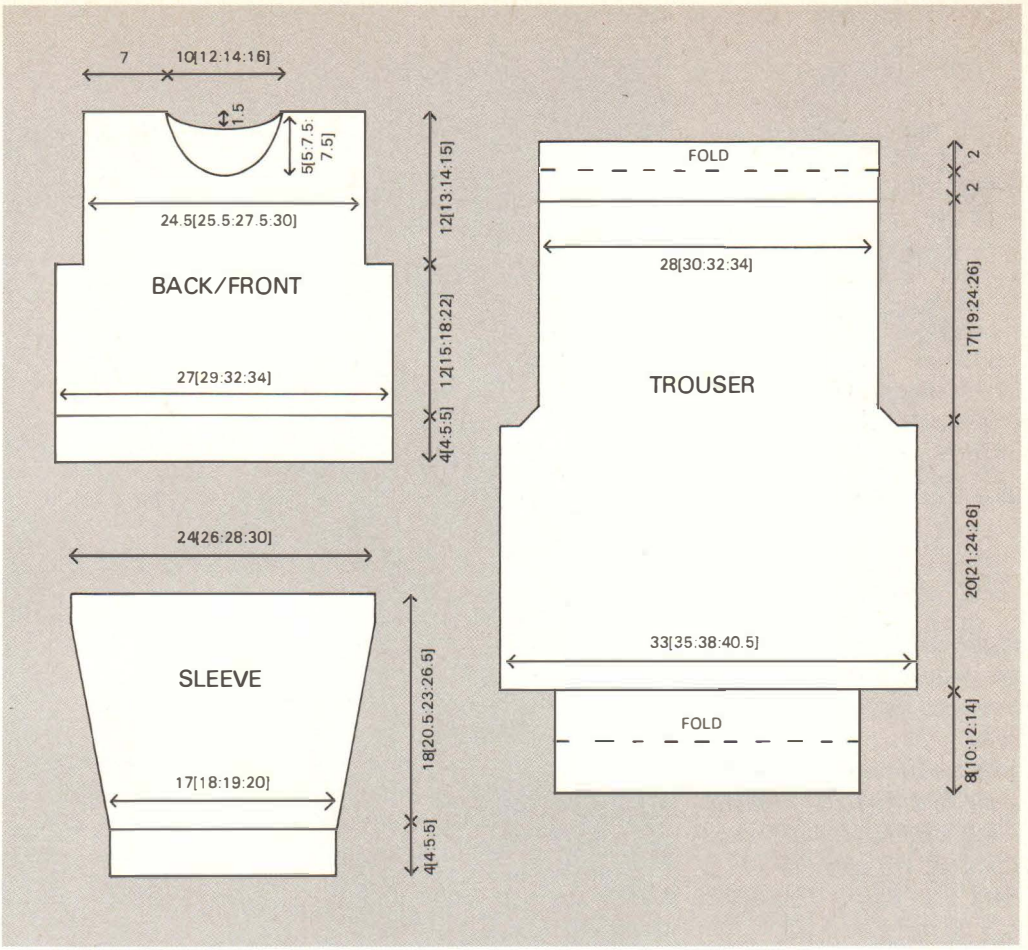
at left by hand taking Ns down into NWP. Cont on rem 30[32:34:36] sts at right for first side.
K1 row. Cast off 2 sts at beg of next and every foll alt row, 2[4:1:3] times in all. K1 row. Dec 1 st at beg of next and every foll alt row, 6[4:12:10] times. 20 sts. K until RC shows 104[120:138:158]. Cast off.
Unravel nylon cord over rem sts at left. Reset RC at 82[98:106:126]. Starting at correct position in patt, complete to correspond with first side, reversing shapings.

SLEEVES
Push 50[54:56:60] Ns to WP. Work as given for back from * to *.
Shape sides by inc 1 st at each end of every foll 8th[8th:7th:8th] row, 2[5:12:8] times in all. 54[64:80:76] sts.
Inc 1 st at each end of every foll 7th[7th:6th:7th] row, 8[6:1:6] times in all. 70[76:82:88] sts.
K until RC shows 78[88:98:114]. Place a marker on the centre st. Cast off loosely.

NECKBAND
Join one shoulder seam.
Push 100[104:120:134] Ns to WP. With right side facing, hang neck edge evenly on to Ns. Using MY and MT, K1 row. Attach garter carriage. Insert punchcard for 1x1 rib. Set RC at 000.
Using MT-4, K3 rows.
Using MT-4·, K3 rows.
Using MT-4··, K3 rows.
Using MT-5, K4 rows.
Using MT-4··, K3 rows.
Using MT-4·, K3 rows.
Using MT-4, K3 rows. RC shows 22.
Attach main carriage. Using MT, K1 row. Using WY, K a few rows and release from machine.

TO MAKE UP
With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry.
Join rem shoulder seam and neckband seam. Fold neckband in half to right side. Backstitch in place through open loops of last row worked in MY unravelling WY as you go.
Sew in sleeves, matching centre marker to shoulder seam. Join side and sleeve seams.

TROUSERS
(KNIT TWO PIECES)
Push 92[98:106:114] Ns to WP. Using WY, cast on and K a few rows ending CAL. Using nylon cord, K1 row.
Set RC at 000. Using MY and MT, K 76[80:92:100] rows.
SHAPE CROTCH
Cast off 3 sts at beg of next 2 rows.
SIZE 46cm ONLY
Dec 1 st at each end of next 2 rows. Dec 1 st at each end of every foll alt row, twice.

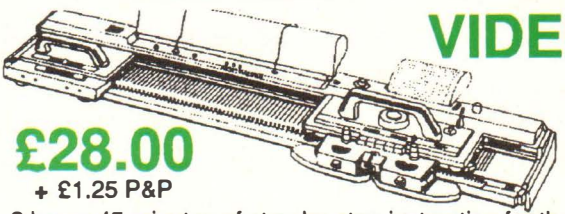


SIZE 51[56:61]cm ONLY
Dec 1 st at each end of next and every foll alt row, 2[1:2] times in all. Dec 1 st at each end of every foll 3rd row, 2[4:4] times in all.
ALL SIZES
78[84:90:96] sts. K until RC shows 140[152:184:200].
WAISTBAND
Place a marker at each end. K8 rows. Using MT+3, K1 row. Using MT, K8 rows. Cast off loosely.

ANKLE CUFFS
Push 60[66:78:84] Ns to WP. Attach garter carriage. Using MY and MT-5, cast on. CAR. Insert punchcard for 1x1 rib. Set RC at 000. K 35[43:51:61] rows.
Attach main carriage. With wrong side facing, hang lower edge of leg on to Ns, dec 32[32:28:30] sts evenly as you go.
Using T10, K1 row. Cast off using latch tool method.
Rep for rem leg.

TO MAKE UP
With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry.
Join centre front and back crotch seams. Join inside leg seams.
Fold waistband in half to inside and catch in place, leaving an opening for elastic. Insert elastic and secure ends. Close opening.
Fold cuffs in half to inside and slip stitch in place.

MACHINE KNITTING FOR BEGINNERS



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5

Lady's Sweater with Zip Collar

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
YARN: *Jamieson & Smith 2 ply Jumper Weight Shetland*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Sky 14 (MC), Olive 85 (A), Tangerine FC7 (B) and Peat 5 (C)*
STOCKISTS: *To obtain this yarn, please write to Jamieson & Smith (Shetland Wool Brokers) Ltd, 90 North Road, Lerwick, Shetland ZE1 0PQ*

SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 93[99:104:109:115]cm.
Length 66[66:66:67.5:67.5]cm.
Sleeve seam 47[47:47:48:48]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Jamieson & Smith 2 ply Jumper Weight Shetland.
11[11:11:12:12]oz in MC.
3oz in A.
1oz in B.
1oz in C.
30[30:30:32:32]cm zip to match MC.

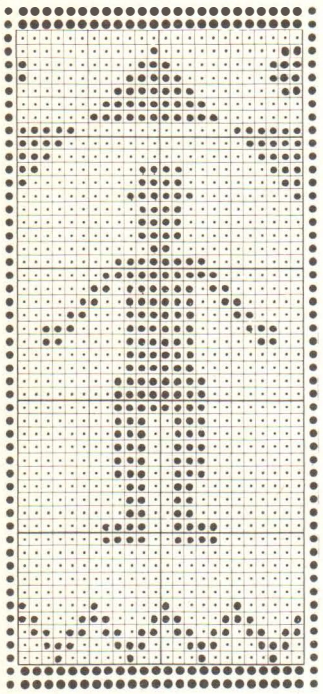
GARMENT WEIGHS
423g for size 96cm.

MAIN TENSION
After washing, 30 sts and 36 rows to 10cm measured over Fair Isle patt using punchcard 2 (tension dial approx 9).
Tension must be matched exactly before starting garment.

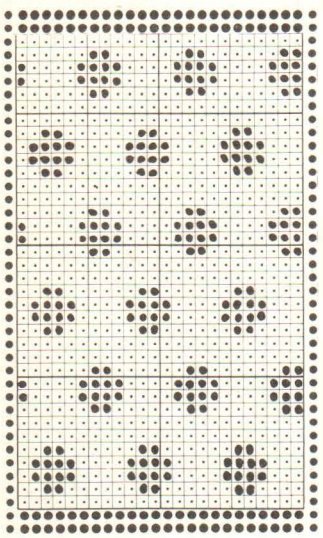
ABBREVIATIONS
See page 89.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS
Punch cards 1 and 2 before starting to knit.

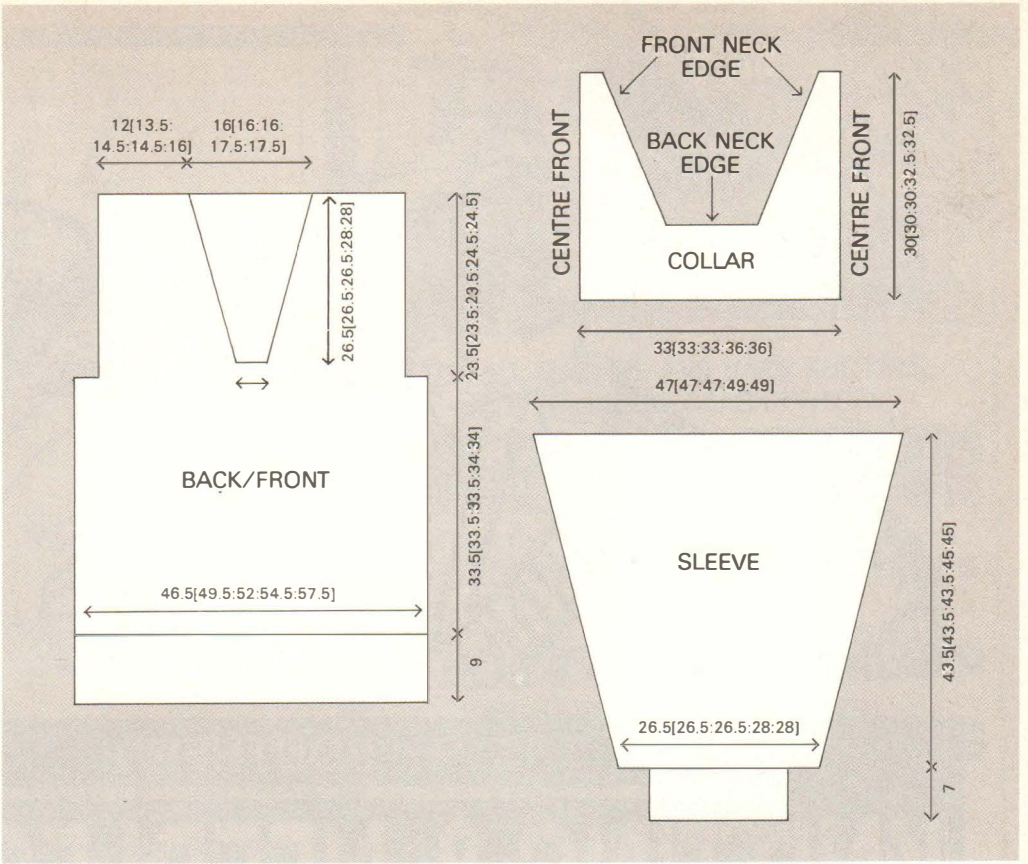


PUNCHCARD 1



PUNCHCARD 2

COLOUR SEQUENCES
PUNCHCARD ONE
MC+A, K5 rows.
MC only, K4 rows.
MC+C, K5 rows.
MC+B, K8 rows.
MC+C, K2 rows.
MC+A, K7 rows.
MC+B, K4 rows.
MC+C, K6 rows.
MC+A, K6 rows.
47 rows to patt.
PUNCHCARD TWO
MC only, K1 row.
MC+A, K4 rows.
MC only, K1 row.
Rep these 6 rows throughout.



BACK
With RB in position, set machine for 2x2 rib. Push 140[148:156:164:172] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-5/MT-5, K40 rows. Transfer sts to MB.
* Set RC at 000. Insert punchcard 1 and lock on first row. Set machine for patt. Using MT, K1 row. Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given, K the 47 rows of patt. RC shows 48.
Cancel Fair Isle setting. Insert punchcard 2 and lock on first row. Set machine for patt. Using MC, K1 row. Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given, work in patt *. K until RC shows 120[120:120:122:122].
SHAPE ARMHOLES
Cast off 10[10:10:12:12] sts at beg of next 2 rows. 120[128:136:140:148] sts. K until RC shows 205[205:205:211:211].
Cast off.

FRONT
Work as given for back until RC shows 110. CAR.
SHAPE NECK
Make a note of row on punchcard. Using a separate length of MC, cast off the centre 12 sts. Using nylon cord, K 64[68:72:76:80] sts at left by hand taking Ns down into NWP. Cont on rem 64[68:72:76:80] sts at right for first side. Dec 1 st at neck edge on every foll 5th row, 18[18:18:20:20] times. *At the same time*, when RC shows 120[120:120:122:122]. CAR.
SHAPE ARMHOLE
Cast off 10[10:10:12:12] sts at beg of next row. K until RC shows 205[205:205:211:211]. 36[40:44:44:48] sts. Cast off.
Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at 110. Complete to correspond with first side, reversing shapings.

SLEEVES
With RB in position, set machine for 2x2 rib. Push 64[64:64:68:68] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K30 rows. Transfer sts to MB.
Using WY, K a few rows and release from machine.
Push 80[80:80:84:84] Ns to WP. With wrong side facing, hang last row of cuff on to Ns, inc 16 sts evenly as you go. CAR.
Work as given for back from * to * and *at the same time*, inc 1 st at each end of every foll 4th row, 10 times. RC shows 40. 100[100:100:104:104] sts.
Inc 1 st at each end of every foll 5th row, 20[20:20:21:21] times. 140[140:140:146:146] sts. K until RC shows 156[156:156:162:162]. Mark the centre st.
Cast off.

COLLAR
With RB in position, set machine for 2x2 rib. Push 152[152:152:166:166] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K34 rows. Using a separate length of MC, cast off the centre 54[54:54:58:58] sts. Using nylon cord, K 49[49:49:54:54] sts at left by hand taking Ns down into NWP. Cont on rem 49[49:49:54:54] sts at right for first side. K1 row. Dec 1 st at beg of next and every foll alt row, 43[43:43:48:48] times in all. 6 sts rem. RC shows 120[120:120:130:130].
Cast off.
Unravel nylon cord over sts at left. Reset RC at 34. Complete to correspond with first side, reversing shapings.

TO MAKE UP
Wash pieces to remove oil. With wrong side facing, block back, front and sleeves out to correct measurements and allow to dry. Steam press.
Join shoulder seams. Stitch zip to straight centre front edges of collar. Attach collar to neck edge.
Sew in sleeves, matching centre marker to shoulder seam. Join sides of sleeves to cast off edge of armholes.
Join side and sleeve seams.
Give a final steam.

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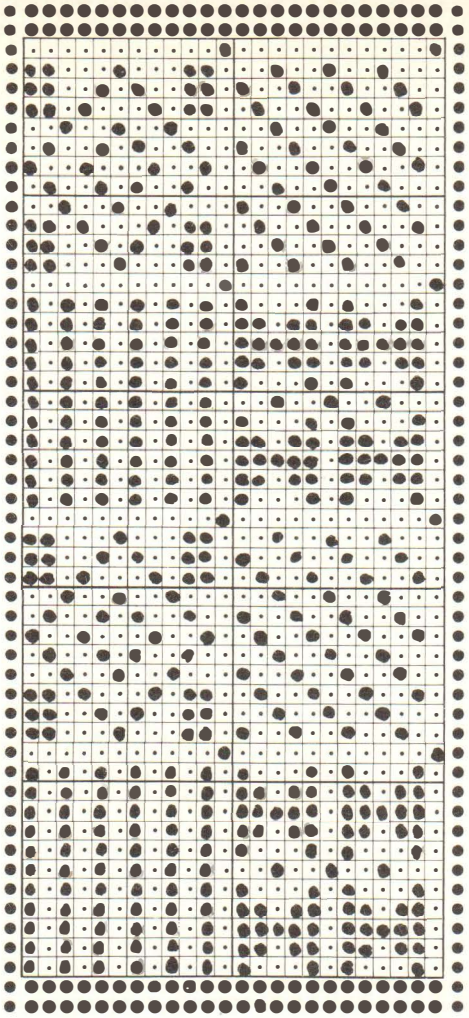
6

Teenager's Sweater

ILLUSTRATED ON PAGE 75

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
MACHINES WITHOUT RIBBER: *See page 89*
YARN: *Amberyarn Academy*
FIBRE CONTENT: *100% Courtelle*
COLOUR: *We used Shade 44 (MC) and Shade 6 (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Amberyarn, Dock Mills, Dockfield Terrace, Shipley, W. Yorks BD17 7AW*



SIZES
To suit chest 86[91:96:101:106]cm.
Finished measurement 100[106:110:116:122]cm.
Length 59[60:61:62:63]cm.
Sleeve seam 45[46:46:47:47]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Amberyarn Academy.
1 x 400g cone in MC.
1 x 400g cone in C.

GARMENT WEIGHS
345g for size 91cm.

MAIN TENSION
30.5 sts and 35 rows to 10cm measured over Fair Isle patt (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 89.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

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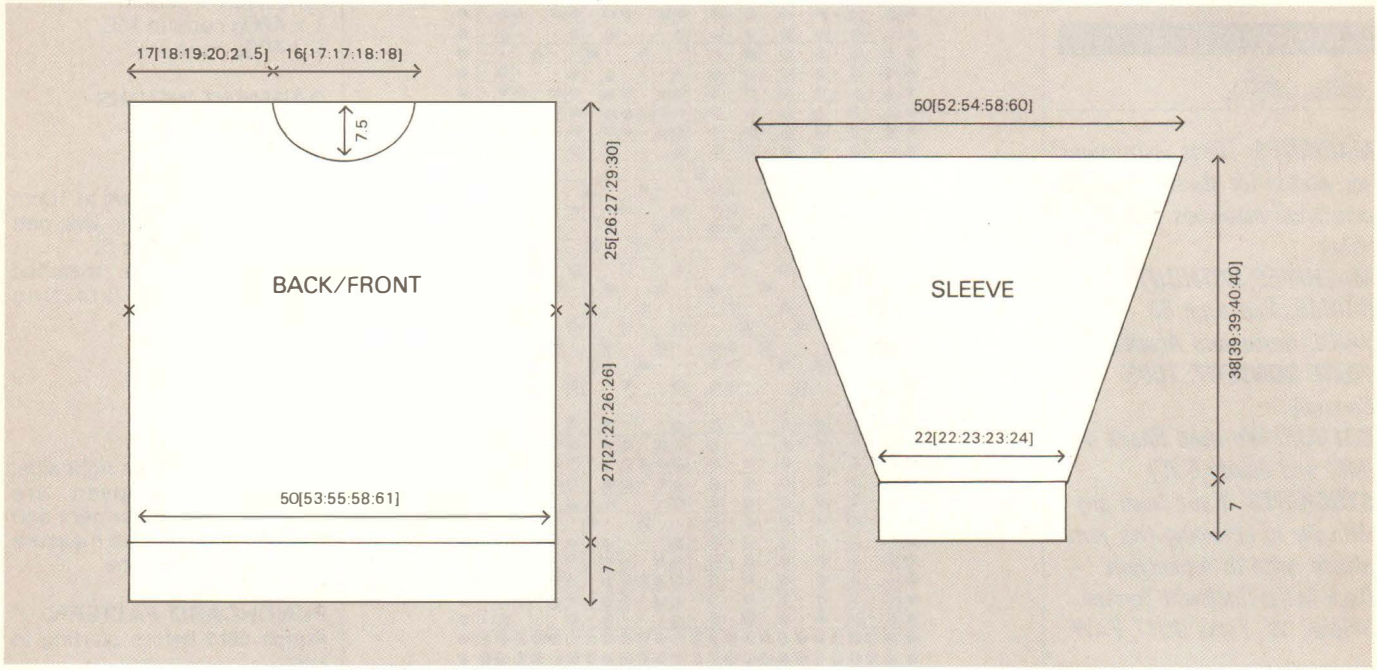
BACK
With RB in position, set machine for 2x2 rib. Push 152[162:168:178:186] Ns on MB and corresponding Ns on RB to WP.
* Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K30 rows. Transfer sts to MB. Using MT, K1 row. Insert punchcard and lock on first row. Set machine for patt. K1 row.
Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt *.
K until RC shows 94[94:94:90:90]. Place a marker at each end for start of armholes.
K until RC shows 182[186:190:192:196]. Cast off 52[55:58:62:66] sts at right. Using a separate length of MC, rep at left edge.
Using WY, K a few rows over rem 48[52:52:54:54] neck sts and release from machine.

FRONT
Work as given for back until RC shows 156[160:164:166:170]. CAR.
SHAPE NECK
Make a note of row on punchcard. Using a separate length of MC, cast off the centre 26 sts. Using nylon cord, K 63[68:71:76:80] sts at left by hand taking Ns down into NWP. Cont on rem 63[68:71:76:80] sts at right for first side.
K1 row. Cast off 3 sts at beg of next row. K1 row. Dec 1 st at neck edge on every row, 6 times. Dec 1 st at neck edge on every foll alt row, 2[4:4:5:5] times. 52[55:58:62:66] sts.
K until RC shows 182[186:190:192:196]. Cast off.
Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at



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156 [160:164:166:170]. Complete to correspond with first side, reversing shapings.

SLEEVES
With RB in position, set machine for 2x2 rib. Push 66[66:70:70:72] Ns on MB and corresponding Ns on RB to WP. Work as given for back from * to *.

6

Teenager's Sweater

Shape sides by inc 1 st at each end of next and every foll alt row, 22[25:30:40:44] times in all. K1 row. 110[116:130:150:160] sts.
Inc 1 st at each end of next and every foll 4th row, 21[21:17:13:11] times. 152[158:164:176:182] sts.
K until RC shows 134[136:136:140:140]. Place a marker on the centre st. Cast off.

NECKBAND
Join right shoulder seam. Push 110[118:118:122:122] Ns to WP. With right side facing, hang neck edge evenly on to Ns.
Using MC and MT, K1 row. Bring RB into position for 2x2 rib. Arrange sts for rib. Return empty MB Ns to NWP. Set RC at 000. Using MT-4/MT-4, K28 rows. Transfer sts to MB. Pick up original sts from neck edge and hang on to corresponding Ns. Using MT+1, K1 row. Using MT, K3 rows. Using WY, K a few rows and release from machine.

TO MAKE UP
With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry.
Join rem shoulder and neckband seam. Backstitch last row of neckband in place to right side of garment, unravelling WY as you go.
Sew in sleeves, matching centre marker to shoulder seam. Join side and sleeve seams.

7

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
MACHINES WITHOUT RIBBER: *See page 89*
YARN: *Jamieson & Smith 2 ply Jumper Weight Shetland*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Olive 83 (MC), Kingfisher 142 (A), Old Gold 121 (B) and Peat 5 (C)*
STOCKISTS: *To obtain this yarn, please write to Jamieson & Smith (Shetland Wool Brokers) Ltd, 90 North Road, Lerwick, Shetland ZE1 0PQ*

SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 93[99:103:108:113]cm.
Length 59[59:59:61:61]cm.
Sleeve seam 40cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Jamieson & Smith 2 ply Jumper Weight Shetland.
1 x 16oz cone in MC.
1oz in A, B and C.
4 buttons.
1 pair of shoulder pads.

GARMENT WEIGHS
361g for size 96cm.

MAIN TENSION
After washing, 30 sts and 36 rows to 10cm measured over st st (tension dial approx 9).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 89.

7

Lady's Sweater with Fair Isle Yoke

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

COLOUR SEQUENCE
MC+A, K15 rows.
MC+C, K1 row.
MC only, K1 row.
MC+B, K6 rows.
MC only, K5 rows.
MC+A, K15 rows.
MC+C, K1 row.
MC only, K1 row.
MC+B, K6 rows.
These 51 rows form the colour sequence.

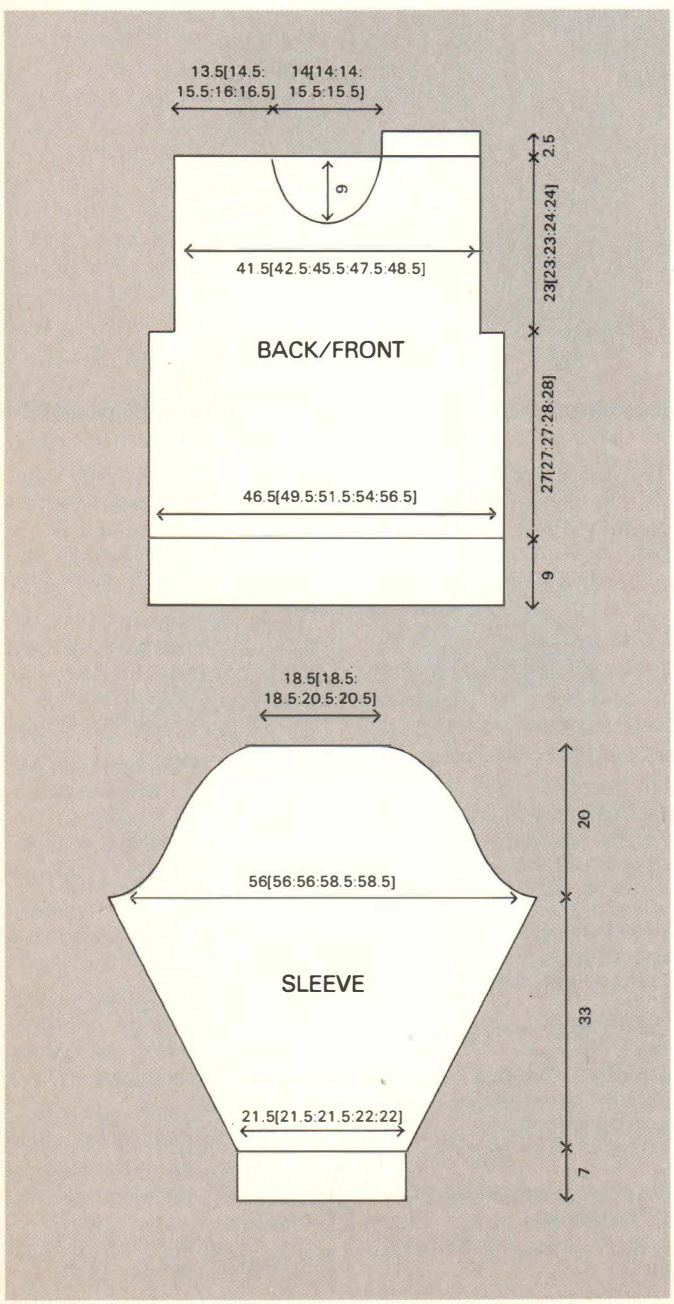
BACK
With RB in position, set machine for 2x2 rib. Push 140[148:154:162:170] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR.
Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K40 rows. Transfer sts to MB.
Set RC at 000. Using MT, K 98[98:98:102:102] rows. CAR.
SHAPE ARMHOLES
Cast off 8[10:9:10:12] sts at beg of next 2 rows. 124[128:136:142:146] sts. K until RC shows 180[180:180:188:188]. CAR.
LEFT SHOULDER EXTENSION
Set carriage to hold. Push 83[85:89:94:96] Ns at left to HP. Cont on rem 41[43:47:48:50] sts at right. Using MT-2, K9 rows. Using MT+1, K1 row (fold line). Using MT-2, K10 rows. Cast off loosely.
Cancel hold. Using WY, K a few rows over rem sts and release from machine.
Fold left shoulder extension in half to inside along fold line. Slip stitch cast off edge neatly in place.

FRONT
Work as given for back until RC shows 93[93:93:99:99]. CAL.
Insert punchcard and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting.
Foll colour sequence given, work the 51 rows of patt. *At the same time*, when RC shows 98[98:98:102:102]. CAR.
SHAPE ARMHOLES
Cast off 8[10:9:10:12] sts at beg of next 2 rows. 124[128:136:142:146] sts. K until RC shows 148[148:148:156:156]. CAR.
SHAPE NECK
Using WY, K a few rows over the centre 20[20:20:24:24] sts and release from machine. Using nylon cord, K 52[54:58:59:61] sts at left by hand taking Ns down into NWP. Cont on rem 52[54:58:59:61] sts at right for first side.
* Dec 1 st at neck edge on every row, 11 times. 41[43:47:48:50] sts. K until RC shows 180[180:180:188:188] *.
Using WY, K a few rows and release from machine.
Unravel nylon cord over rem sts at left. Reset RC at 148[148:148:156:156]. Work as given for first side from * to *.
Using MT+1, K1 row (fold line). Using MT-2, K9 rows. Cast off loosely. Fold left shoulder facing to inside along fold line and slip stitch cast off edge neatly in place.

SLEEVES
With RB in position, set machine for 2x2 rib. Push 64[64:64:68:68] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR.
Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K30 rows. Transfer sts to MB.
Set RC at 000. Using MT and fully fashioned method, inc 2 sts at each end of every foll 4th row, 17[17:17:22:22] times in all. 132[132:132:156:156] sts. Inc 2 sts at each end of every foll 5th row, 9[9:9:5:5] times. 168[168:168:176:176] sts.
K until RC shows 118.
SHAPE TOP
Cast off 9[9:9:10:10] sts at beg of next 2 rows. Dec 1 st at each end of every row, 5 times. 140[140:140:146:146] sts. K2 rows.
Cast off 2 sts at beg of next 2 rows. K1 row. Rep the last 3 rows, 20 times more. 56[56:56:62:62] sts. RC shows 190. Cast off.

NECKBAND
Graft right shoulder seam tog. Push 130[130:130:138:138] Ns to WP. Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Insert punchcard and lock on first row. Set machine for patt. Using MC and MT, K1 row. Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given, K23 rows. RC shows 24.
Set machine for st st. Using MC, K until RC shows 48. Pick up loops from first row worked in MC and hang on to corresponding Ns.
With wrong side facing, hang neck edge evenly on to Ns. Cast off loosely.

TO MAKE UP
Wash and block pieces out to correct measurements. Allow to dry completely before pressing.
Wrap front left shoulder over back left shoulder extension and tack in place. Sew in sleeves, gathering to fit.
Join side and sleeve seams.
Finish ends of neckband. Make three evenly spaced button loops along edge of front left shoulder and one on edge of neckband.
Sew on buttons. Insert shoulder pads.



8

Child's Sweater

MACHINES: *These instructions are written for standard gauge electronic machines with ribber and double bed colour changer*
YARN: *Any 2/30s Industrial Acrylic which will knit to the tension given*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Emerald (MC), Red (A), Gold (B) and Royal (C)*

SIZES
To suit chest 61[66:71:76]cm.
Finished measurement 70[76:81:87]cm.
Length 41.5[43.5:47.5:50.5]cm.
Sleeve seam 29[31:35:39]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
2/30s Industrial Acrylic.
1 x 150g cone in each colour.

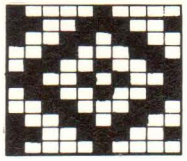
GARMENT WEIGHS
195g for size 66cm.

MAIN TENSION
28.5 sts and 51.5 rows to 10cm measured over Jacquard patt (tension dials approx 4/4).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 89.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET PATTERN
Fill in mylar sheet before starting to knit.



10 sts x 11 rows

PATTERN NOTE
Pattern variation switch 7 in upper position.
All other variation switches in lower position.
Pattern selector switch in lower position.
Take co-ordinates from mylar sheet.
Select Ns from left to right.
Main carriage — both part buttons in. Change knob to KC.
Ribber carriage — set for normal knitting.
Change colour every 2 rows.

PATTERN AND COLOUR SEQUENCE
* CAL. Program machine for patt.
Using 2 strands of A, K1 row.
Set carriage for patt. K1 row.
Using 2 strands of MC, K2 rows.
Cont working in 2 rows A, 2 rows MC until 44 rows have been worked.
Cancel patt setting.
Using 2 strands of A, K2 rows.
Using 2 strands of B, K6 rows *.
52 rows have been worked.
Rep from * to *, but substituting C for A.
104 rows have been worked.
Rep from * to *, but substituting C for A and A for MC.
156 rows have been worked.
Rep from * to *, but substituting MC for A and A for MC.
208 rows have been worked.
Rep this sequence as required.

BACK
With RB in position, set machine for 2x1 rib. Push 100[108:116:124] Ns on MB and corresponding Ns on RB to WP.
** Arrange Ns for 2x1 rib. CAR.
Using 2 strands of MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K27 rows.
Bring all intermediate Ns to WP for FNR. K2 tubular rows.
CAL. Set RC at 000. Using

MT/MT, work in patt and colour sequence given **.
K 192[202:222:238] rows. Transfer sts to MB.
Using WY, K a few rows over 30[34:38:42] sts at right and release from machine.
Rep over 30[34:38:42] sts at left.
Using WY, K a few rows over rem 40 neck sts and release from machine.

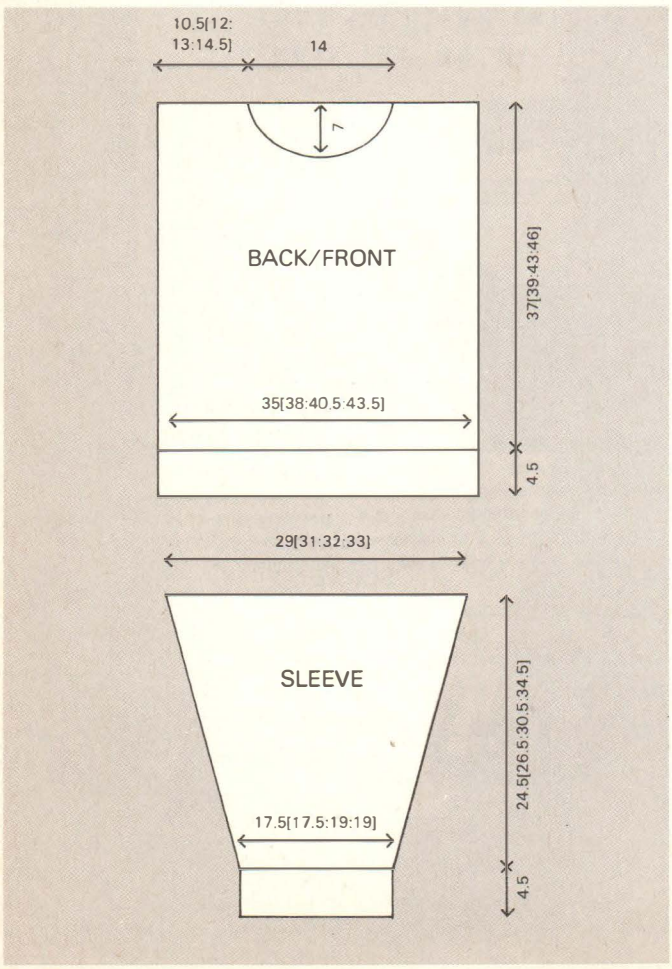
FRONT
Work as given for back until RC shows 154[164:184:200]. CAL.
SHAPE NECK
Make a note of position in patt. Push 62[66:70:74] Ns at right on MB to HP. Push corresponding RB Ns to HP. Set both carriages to hold. Cont on rem 38[42:46:50] sts at left for first side.
Dec 1 st at neck edge on both beds on next and every foll 4th row, 8 times in all. 30[34:38:42] sts.
K until RC shows 192[202:222:238]. Transfer sts to MB. Using WY, K a few rows and release from machine.
Transfer the centre 24 sts from RB to MB. Using WY, K a few rows and release from machine.
Return rem 38[42:46:50] sts at right from HP to WP. Cancel hold on both carriages. Reset RC at 154[164:184:200]. Starting at correct position in patt, complete to correspond with first side, reversing shapings.

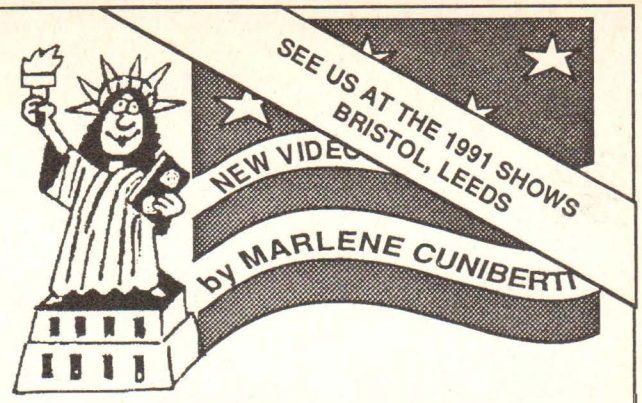
NECKBAND
Graft one shoulder seam tog. Push 112 Ns to WP. With wrong side facing, hang neck edge evenly on to Ns. Using 2 strands of MC and MT, K1 row. Bring RB into position for 2x1 rib. Arrange Ns for 2x1 rib. Return empty MB Ns to NWP. Set RC at 000. Using MT-4/MT-4, K27 rows. Transfer sts to MB.
Cast off loosely.

Graft rem shoulder seam tog. Join neckband seam. Fold neckband in half to inside and slip stitch in place.

SLEEVES
With RB in position, set machine for 2x1 rib. Push 50[50:54:54] Ns on MB and corresponding Ns on RB to WP. Work as given for back from ** to **.
Shape sides by inc 1 st at each end on both beds on next and every foll 7th[7th:8th:8th] row, 16[19:19:20] times in all. 82[88:92:94] sts.
K until RC shows 126[138:158:178]. Transfer sts to MB. Mark the centre st.
Cast off loosely.

TO MAKE UP
With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry.
Sew in sleeves matching centre marker to shoulder seam. Join side and sleeve seams.





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9

Man's Shetland Sweater

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
MACHINES WITHOUT RIBBER: *See page 89*
YARN: *Many A Mickle Shetland*
FIBRE CONTENT: *100% Pure New Wool*
COLOUR: *We used Ecru (MC), Black (A) and Breton Mix (B)*
STOCKISTS: *To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*

SIZES
To suit chest 96[101:106:111]cm.
Finished measurement 110[114:118:122]cm.
Length 68[68:70:70]cm.
Sleeve seam 48[48:50:50]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Many A Mickle Shetland.
1 x 400g cone in MC
1 x 400g cone in A.
Approx 30g in B.

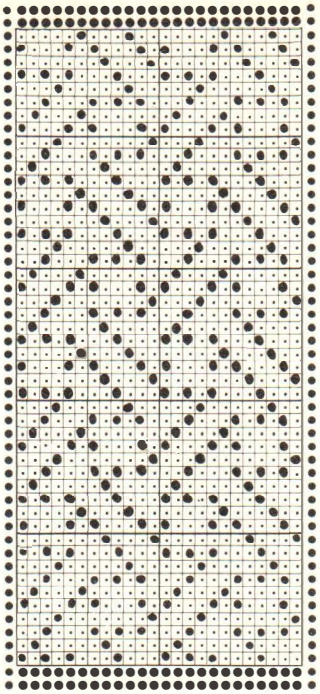
GARMENT WEIGHS
548g for size 106cm.

MAIN TENSION
After washing, 30 sts and 32 rows to 10cm measured over Fair Isle patt (tension dial approx 10).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 89.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.



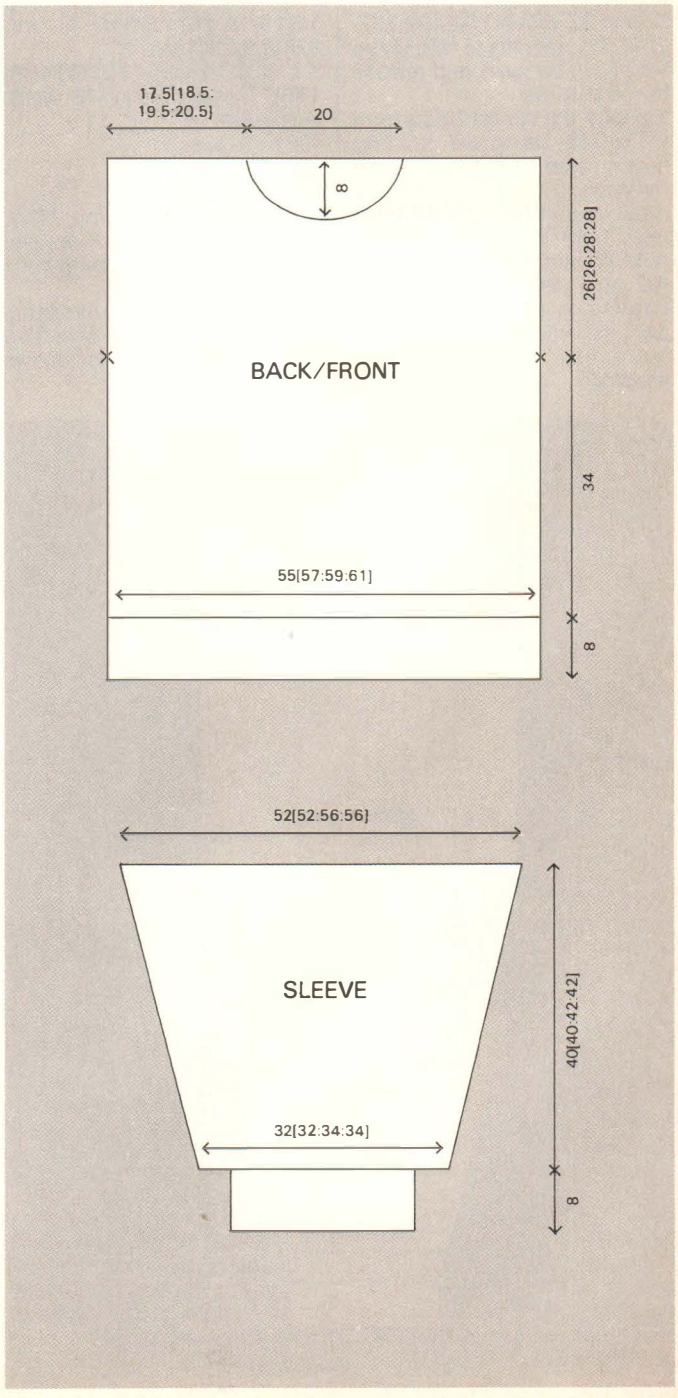
BACK
With RB in position, set machine for 1x1 rib. Push 165[171:177:183] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.
Using A, cast on and K3 tubular rows. Set RC at 000. Using MT-7/MT-7, K4 rows. Using MC, K4 rows. Using B, K4 rows. Using MC, K27 rows. RC shows 39. Transfer sts to MB.
Inc 1 st. CAL. 166[172:178:184] sts. Insert punchcard and lock on first row. Set machine for patt. Using MT-1, K1 row. Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and A in feeder 2/B and MT, work in patt.
K until RC shows 108. Place a marker at each end for start of armholes.
K until RC shows 192[192:198:198]. Using WY, K a few rows over 53[56:59:62] sts at right and release from machine.
Rep over 53[56:59:62] sts at left.
Using WY, K a few rows over rem 60 neck sts and release from machine.

FRONT
Work as given for back until RC shows 166[166:172:172]. CAR.

SHAPE NECK
Make a note of row on punchcard. Using a separate length of MC, cast off the centre 20 sts. Using nylon cord, K 73[76:79:82] sts at left by hand taking Ns down into NWP. Cont on rem 73[76:79:82] sts at right for first side.
K1 row. Cast off 4 sts at beg of next and foll alt row. K1 row. Cast off 3 sts at beg of next row. K1 row. Cast off 2 sts at beg of next and foll alt row. K1 row. Dec 1 st at beg of next and every foll alt row, 5 times in all. 53[56:59:62] sts. K until RC shows 192[192:198:198].
Using WY, K a few rows and release from machine.
Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at 166[166:172:172]. Complete to correspond with first side, reversing shapings.

SLEEVES
Push 96[96:102:102] Ns to WP. Using WY, cast on and K a few rows ending CAR. Using nylon cord, K1 row.
Insert punchcard and lock on first row. Set machine for patt. Using MC and MT-1, K1 row. Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and A in feeder 2/B and MT, work in patt.
Shape sides by inc 1 st at each end of every foll 4th row, 28[28:25:25] times and then on every foll 3rd row, 2[2:8:8] times. 156[156:168:168] sts.
K until RC shows 128[128:134:134]. Mark the centre st. Cast off.

CUFFS
With RB in position, set machine for 1x1 rib. Push 73[73:79:79] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using A, cast on and K3 tubular rows. Set RC at 000. Using MT-7/MT-7, K4 rows. Using MC, K4 rows. Using B, K4 rows. Using MC, K27 rows. RC shows 39. Transfer sts to MB. With wrong side facing, hang lower edge of sleeve on to Ns, dec 23 sts evenly as you go. Using T10+, K1 row. Cast off using latch tool method.



9

Man's Shetland Sweater

JOIN LEFT SHOULDER SEAM

Push 53[56:59:62] Ns to WP. With right side facing, hang back left shoulder sts on to Ns. Remove WY.

With wrong side facing, hang corresponding front shoulder sts on to Ns. Remove WY.

Using MC and T10+, K1 row. Cast off using latch tool method.

NECKBAND

Push 155 Ns to WP. With right side facing, hang neck edge evenly on to Ns. Using MC and MT-2, K1 row Bring RB into position for 1x1 rib. Transfer every alt st to RB. Return empty MB Ns to NWP. Set RC at 000.

Using MC and MT-7/MT-7, K5 rows.

Using MT-7·/MT-7·, K5 rows.

Using MT-7··,MT-7··, K5 rows.

Using MT-8/MT-8, K2 rows.

Using MT-7··/MT-7··, K3 rows.

Using B, K2 rows.

Using MT-7·/MT-7·, K2 rows.

Using MC, K3 rows.

Using MT-7/MT-7, K1 row.

Using A, K4 rows.

Transfer sts to MB. Using MC and MT-2, K1 row. Using WY, K a few rows and release from machine.

TO MAKE UP

Join right shoulder seam using the same method as before.

Join neckband seam. Fold neckband in half to right side. Backstitch in place through open loops of last row worked in MC, unravelling WY as you go.

Sew in sleeves. Join side and sleeve seams.

To obtain correct measurements, wash garment twice using a liquid detergent to remove oil.

Rinse well adding a conditioner.

Give a short spin to remove excess water.

Shake, pull to shape and smooth flat on to a towel to dry.

When completely dry, press on wrong side.

10

Lady's Duomatic Cardigan

MACHINES: *These instructions are written for Duomatic machines with Deco unit*
YARN: *Amberyarn Ambergora and Foxstones Debutante*
FIBRE CONTENT: *Ambergora is 50% Acrylic, 50% Polyamid. Debutante is 93% Courtelle Acrylic, 3% Nylon and 4% Metallised Polyester*
COLOUR: *We used Ambergora in Navy (MC) and Debutante in White (C)*
STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to Amberyarn, Dock Mills, Dockfield Terrace, Shipley, W. Yorks BD17 7AW or Foxstones Yarns Ltd, Greenroyd Mills, Sutton-in-Craven, Keighley, W. Yorks BD20 7NG*

SIZES
To suit bust 86[91:96:101]cm.
Finished measurement 93[98:103:108]cm.
Length 64.5[64.5:66:66]cm.
Sleeve seam 45[45:46:46]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Amberyarn Ambergora.
1 x 330g cone in MC.
Foxstones Debutante.
1 x 350g cone in C.
8 buttons.

GARMENT WEIGHS
572g for size 96cm.

MAIN TENSION
24 sts and 86 rows to 10cm measured over patt (SS approx 6/6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 89.

NOTE
All st counts refer to front bed

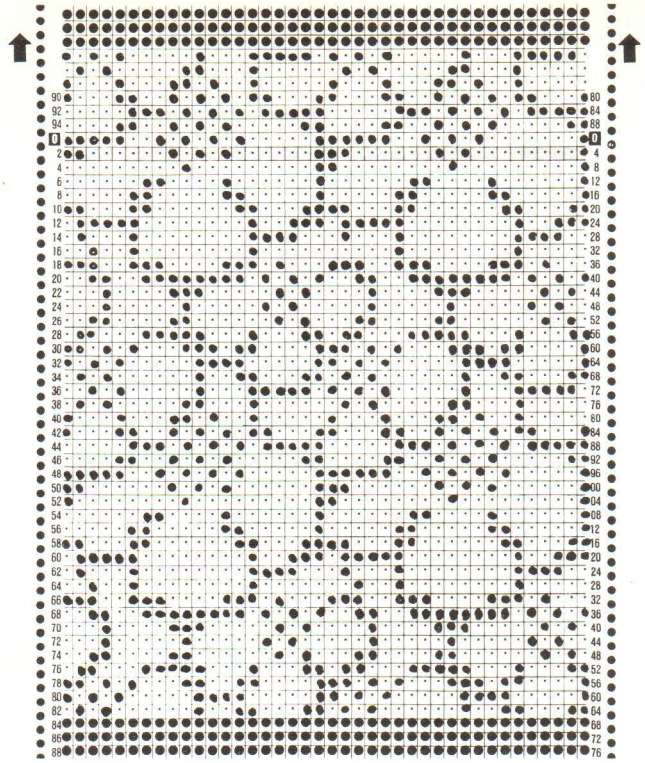
only. Inc, dec, cast on or off corresponding back bed sts as required.
Measurements given are those of finished garment and should not be used to measure work on the machine.

DECO CARD PATTERN
We used card No 153 from the Deco pattern set 101-330.
If necessary punch card before starting to knit.

COLOUR SEQUENCE
Using 1 strand of MC, K2 rows.
Using 1 strand of C, K2 rows.
Rep these 4 rows throughout.

BACK
Handle up. Orange strippers. Push 112[118:124:130] Ns on front bed and corresponding Ns on back bed to WP.
* Arrange Ns for 1x1 rib.
Set locks on $\frac{N}{N}$, SS 3/3.
Using 2 strands of MC, K1 row.
Set locks on $\frac{CX}{CX}$, SS 4/4,
K3 rows.
Set RC at 000. Set locks on $\frac{N}{N}$, K26 rows.
Bring all intermediate Ns to WP for K/K setting. Handle down.
Set locks on $\frac{CX}{CX}$. Using 1 strand of MC, K2 rows.
Attach Deco unit and set machine for patt as shown in Diagram 1. Set RC at 000. Using SS 6/6 and foll colour sequence given, work in patt *. K until RC shows 476[476:492:492].

SHAPE SHOULDERS
Cast off 9[10:11:12] sts at beg of next 2 rows, K2 rows, 3 times.
Cast off 10 sts at beg of next 2 rows, K2 rows.
Cast off rem 38 sts.



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LEFT FRONT
Handle up. Orange strippers. Push 53[56:59:62] Ns at right of centre '0' on front bed to WP. Push corresponding Ns on back bed to WP. Work as given for back from * to *.
K until RC shows 421[421:437:437]. Locks at left.

SHAPE NECK
Cast off 6 sts at beg of next row. K1 row.
Cast off 3 sts at beg of next row. K1 row.
Cast off 2 sts at beg of next row. K1 row.
Dec 1 st at beg of next and every foll alt row, 5 times in all. 37[40:43:46] sts.
K until RC shows 476. Locks at right.

SHAPE SHOULDER
Cast off 9[10:11:12] sts at right, K4 rows, 3 times. Cast off rem 10 sts.

RIGHT FRONT
Work as given for left front, reversing needle settings and shapings.

SLEEVES
Handle up. Orange strippers. Push 64[66:68:68] Ns on front bed and corresponding Ns on back bed to WP. Work as given for back from * to *.
Shape sides by inc 1 st at each end of every foll 15th row, 19[20:21:21] times. 102[106:110:110] sts. K until RC shows 326[326:334:334]. Mark centre st. Cast off loosely.

BUTTONHOLE BAND
Handle up. Orange strippers.

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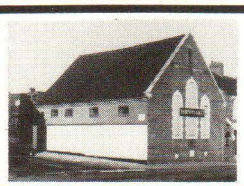

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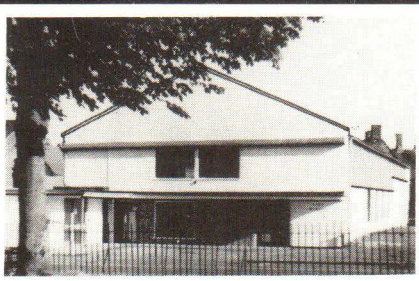

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10 Lady's Duomatic Cardigan

Push 30 Ns on front bed and corresponding Ns on back bed to WP. Arrange Ns for 1x1 rib. Set locks on $\frac{N}{\overline{N}}$, SS 3/3.
Using 2 strands of MC, K1 row. Set locks on $\frac{CX}{\overline{CX}}$, SS 4/4, K3 rows. Set RC at 000.
Set locks on $\frac{N}{\overline{N}}$, K6 rows.
Make a buttonhole over the centre st, K30 rows, 6 times. Make a buttonhole as before, K until RC shows 198[198:206:206]. Cast off.

BUTTON BAND
Work as given for buttonhole band, omitting buttonholes.

NECKBAND
Handle up. Orange strippers. Push 152 Ns on front bed and corresponding Ns on back bed to WP. Arrange Ns for 1x1 rib. Set locks on $\frac{N}{\overline{N}}$, SS 3/3.
Using 2 strands of MC, K1 row. Set locks on $\frac{CX}{\overline{CX}}$, SS 4/4, K3 rows. Set RC at 000.
Set locks on $\frac{N}{\overline{N}}$, K9 rows.
Make a buttonhole, 9 sts in from right edge.
K until RC shows 27. Make a buttonhole over the same N as before, K until RC shows 36. Cast off loosely.

TO MAKE UP
Join shoulder seams. Sew in sleeves matching marker to shoulder seam. Join side and sleeve seams. Sew on front bands.
Attach neckband. Fold in half to inside and slip stitch in place. Sew on buttons.
Lay out to correct size. Spray with cold water. Cover with a cloth and allow to dry.

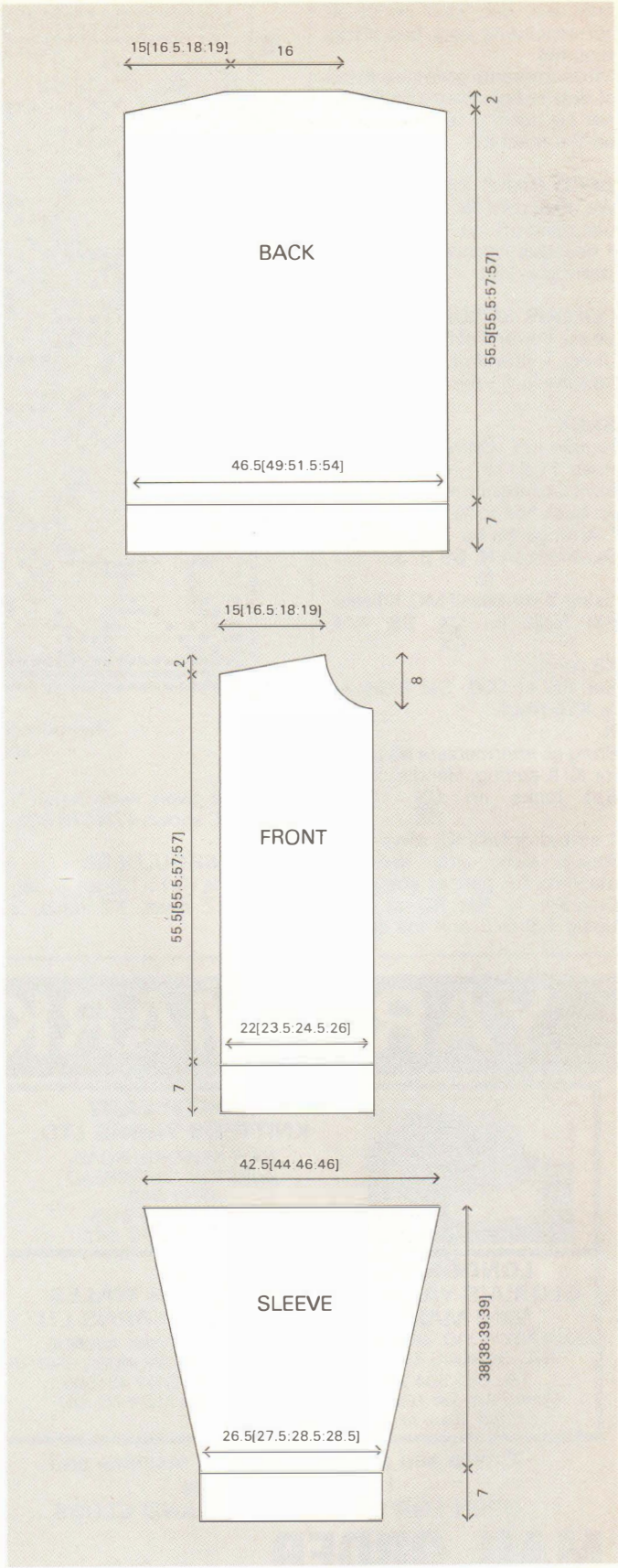
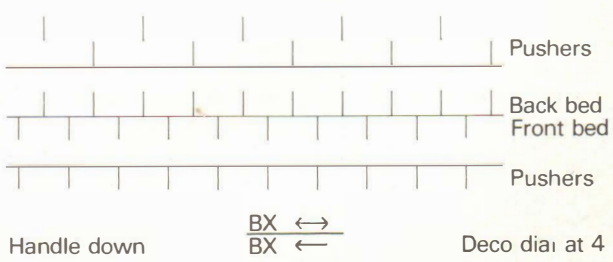


DIAGRAM 1



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11

Lady's Suit

MACHINES: *These instructions are written for standard gauge punchcard machines without ribber*
YARN: *Forsell 4 ply Wool*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Teal (MY)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son, Blaby Road, South Wigston, Leics. LE8 2SG*

SIZES
To suit bust 86[91:96:101:106]cm.
JACKET
Finished measurement 97[101:107:111:117]cm.
Length 54[55:55:56:56]cm.
Sleeve seam 42[42.5:43:43.5:44]cm.
SKIRT
Finished length 63.5cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Forsell 4 ply Wool.
2 x 500g cone in MY.
6 buttons.
Waist length of elastic.

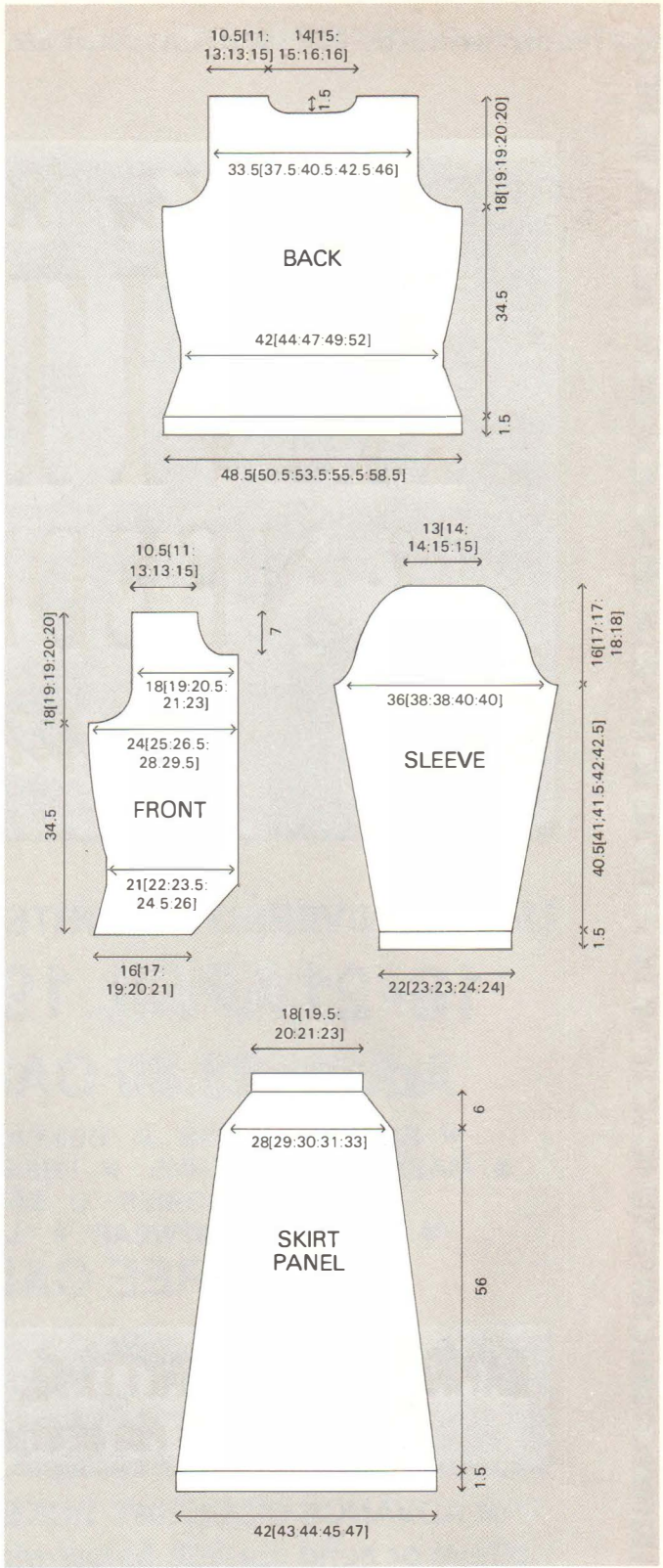
GARMENT WEIGHS
Jacket: 357g for size 86cm.
Skirt: 423g for size 86cm.

MAIN TENSION
31 sts and 51 rows to 10cm measured over slip st patt (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 89.

NOTE
Purl side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.



JACKET
BACK
Push 150[156:166:172:182] Ns to WP.
* Using WY, cast on and K a few rows ending CAL.
Set RC at 000. Using MY and MT-2, K12 rows. Make a hem by hanging loops from first row worked in MY on to corresponding Ns.
Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row. CAR.
Set RC at 000. Release punchcard. Set carriage for slip st knitting and work in patt *.
K2 rows. Dec 1 st at each end of next and every foll 5th row, 4 times in all.
Dec 1 st at each end of every foll 4th row, 6 times in all. 130[136:146:152:162] sts.
K until RC shows 64.
Inc 1 st at each end of next and every foll 7th row, 8 times in all.
Inc 1 st at each end of every foll 8th row, twice. 150[156:166:172:182] sts.
K until RC shows 176.
SHAPE ARMHOLES
Cast off 4 sts at beg of next 4 rows. Dec 1 st at beg of next 24 rows. 110[116:126:132:142]

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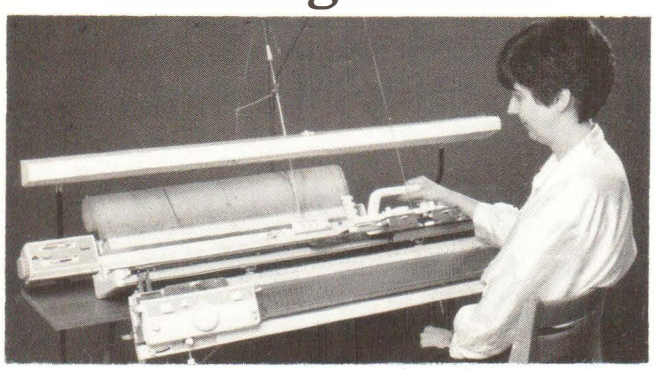

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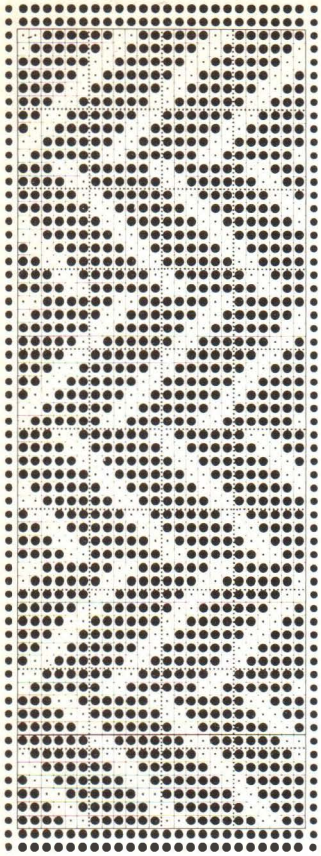


sts. K until RC shows 262[266:266:272:272]. CAR.

SHAPE NECK

Make a note of row on punchcard. Using a separate length of MY, cast off the centre 22[24:24:28:28] sts.

Using nylon cord, K 44[46:51:52:57] sts at left by hand taking Ns down into NWP. Cont on rem 44[46:51:52:57] sts at right for first side.

K1 row. Cast off 6 sts at beg of next row. K1 row. Cast off 5 sts at beg of next row. K2 rows. RC shows 268[272:272:278:278]. Cast off rem 33[35:40:41:46] sts.

Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at 262 [266:266:272:272]. Complete to correspond with first side, reversing shapings.

RIGHT FRONT

Push 50[53:58:61:66] Ns at left of centre '0' to WP. Using WY, cast on and K a few rows ending CAL.

Insert punchcard and lock on first row. Set machine for patt. Using MY and MT, K1 row.

Set RC at 000. Release punchcard. Set carriage for slip st knitting and work in patt. K2 rows.

Dec 1 st at left edge on next and every foll 5th row, 4 times in all and then on every foll 4th row, 6 times. *At the same time*, when RC shows 2, inc 1 st at right edge on next and every foll alt row, 5 times in all, and then on every row, 10 times.

K until RC shows 64. 65[68:73:76:81] sts.

Inc 1 st at left edge on next and

CONTINUED ON NEXT PAGE

every foll 7th row, 8 times in all and then on every foll 8th row, twice. 75[78:83:86:91] sts.
K until RC shows 176. CAR.

SHAPE ARMHOLE

K1 row. Cast off 4 sts at beg of next and foll alt row. K1 row. Dec 1 st at beg of next and every foll alt row, 12 times in all. 55[58:63:66:71] sts.
K until RC shows 232[236:236:242:242]. CAR.

SHAPE NECK

Cast off 5 sts at beg of next and every foll alt row, 2[3:3:5:5] times in all. K1 row.
Cast off 4[4:4:0:0] sts at beg of next and every foll alt row, 2[2:2:0:0] times in all. 33[35:40:41:46] sts. K until RC shows 268[272:272:278:278]. Cast off.

LEFT FRONT

Work as given for right front, reversing needle settings and shapings.

SLEEVES

Push 68[72:72:74:74] Ns to WP. Work as given for back from * to *.
Shape sides by inc 1 st at each end of every foll 9th[9th:10th:9th:9th] row, 20[16:3:12:14] times. 108[104:78:98:102] sts.
Inc 1 st at each end of every foll 8th[8th:9th:8th:8th] row, 2[7:20:13:11] times. 112[118:118:124:124] sts.
K until RC shows 206[210:212:214:216].

SHAPE TOP

Cast off 4 sts at beg of next 4 rows. Dec 1[1:1:0:0] st at each end of every foll 5th[5th:5th:0:0] row, 2[2:2:0:0] times.
Dec 1 st at each end of every foll 4th row, 16[17:17:21:21] times.
Cast off 5 sts at beg of next 4 rows. 40[44:44:46:46] sts. RC shows 288[296:298:306:308]. Cast off.

NECKBAND

Join shoulder seams.
Push 120[124:124:132:132] Ns to WP. With wrong side facing, hang neck edge evenly on to Ns.
Set RC at 000. Using MY and MT-2, K12 rows. Pick up loops from first row of band and hang on to corresponding Ns. Using MT, K1 row. Cast off.

RIGHT FRONT BUTTONHOLE AND LOWER EDGE BAND

Push 160[164:164:168:168] Ns to WP. With wrong side facing, hang right front and lower edge evenly on to Ns.
Set RC at 000. Using MY and MT-2, K3 rows. Work 6 buttonholes as folls: counting from neck edge, miss 4 sts, work buttonhole over next 3 sts, miss 12[13:13:12:12] sts, work buttonhole over next 2 sts, ** miss 12[13:13:14:14] sts, work buttonhole over next 2 sts **. Rep from ** to ** until 6 buttonholes in all have been made.

K until RC shows 9. Work buttonholes over the same Ns as before. K3 rows.
Pick up loops from first row of band and hang on to corresponding Ns. Using MT, K1 row. Cast off.

LEFT FRONT BUTTON AND LOWER EDGE BAND

Work as given for right front band, omitting buttonholes.

TO MAKE UP

With wrong side facing, block pieces out to correct measurements and steam press.
Sew in sleeves. Join side and sleeve seams. Sew on buttons.

SKIRT PANEL (KNIT FOUR)

Push 130[134:136:140:146] Ns to WP. Work as given for jacket back from * to *.
Dec 1 st at each end of every foll 13th row, 22 times. 86[90:92:96:102] sts.
Dec 1 st at each end of every foll alt row, 15 times. 56[60:62:66:72] sts. RC shows 316.
Using WY, K a few rows and release from machine. Turn and rehang on to Ns.

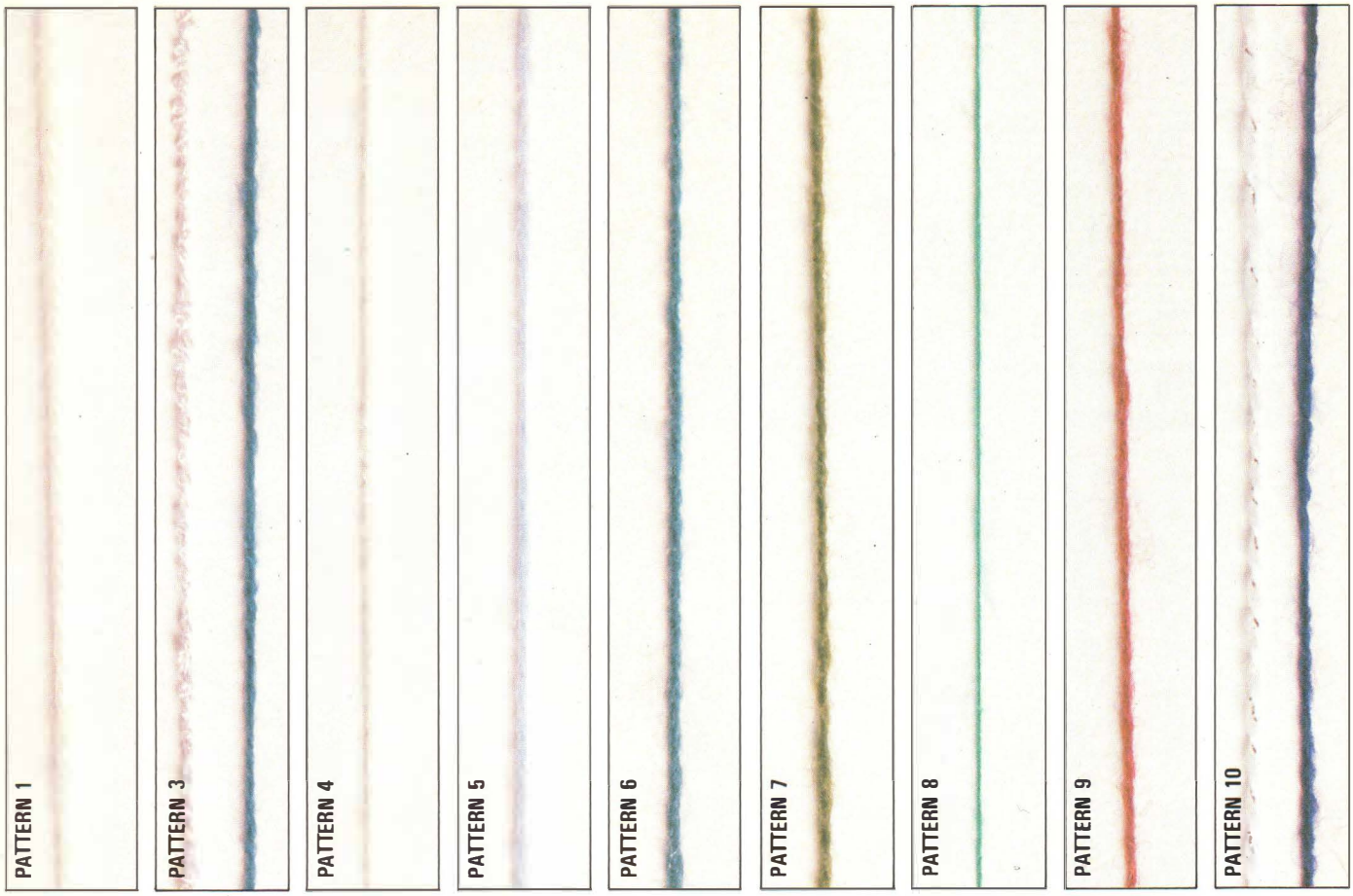
WAISTBAND

Transfer every 3rd st on to adjacent N. Return empty Ns to NWP.
Set RC at 000. Using MY and MT, K1 row. Using MT-2, K19 rows.
Pick up loops from first row of waistband and hang on to corresponding Ns. Using MT, K1 row. Cast off.

TO MAKE UP

With wrong side facing, block panels out to correct measurements and steam press.
Join panels tog. Thread elastic through waistband. Close waistband seams.

YARN SAMPLES



A·B·B·R·E·V·I·A·T·I·O·N·S

alt = alternate(ly)
beg = beginning
CAL = carriage at left
CAR = carriage at right
ch = chain
cm = centimetres
cont = continu(e)ing)
dc = double crochet
dec = decreas(e)ing)
FNR = Full needle rib
fig = figure
foll = following
g = grams
HP = holding position
inc = increas(e)ing)
K = knit
MB = main bed
MC = main colour
mm = millimetres
MT = main tension
MT-1, (2), (3) = one, (two), (three) full sizes tighter than main tension
MT-4, (5), (6) = four, (five), (six) full sizes tighter than main tension
MT+1, (2), (3) = one (two), (three) full sizes looser than main tension
MT+4 (5) = four (five) full sizes looser than main tension
MT+9 = nine full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
0 = no stitches or rows worked
P = purl
patt = pattern
RB = ribber
RC = row counter
rem = remain(ing)
rep = repeat
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn
A, B, C and D = contrast colours

FOR MACHINES WITHOUT RIBBER

MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt, (i.e. depth of rib). Using MT, K1 row, (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib), evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

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